SMITHSONIAN INSTITUTION NATIONAL COLLECTION OF FINE ARTS WASHINGTON 25, D. C.

March 21, 1955

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

As Mr. Prior may have told you, the Smithsonian Institution is very interested in circulating a selection from the exhibition, "ITALY REDISCOVERED," which is now on view at the Munson-Williams-Proctor Institute in Utica.

I very much hope that you will give us permission to include your loan during the one year tour beginning immediately after the closing of the Utica showing. Needless to say, we will be responsible for all-risk wall-to-wall insurance and the return of your work by prepaid express at the close of the tour.

For your convenience, we are enclosing a form listing the material we would like to borrow. Please fill in the sales price and insurance value and return it in the self-addressed envelope provided for the purpose.

I look forward to hearing from you soon and trust that you will agree to our suggestion.

With best regards,

Very sincerely yours,

Mrs. John A. Pope, Chief

Traveling Exhibition Service

Enclosures

Mr. Robert Carlen 323 South 16 Street Philadelphia 3, Pennsylvania

Dear Bob:

Since my own insurance company has been working on the Harnett claim, all the material that your Mr. Dogkov requests is not available at the moment. Actually, at this late date it seems almost worthless to start proceedings and as the insurance company stated previously, the fact that the painting sold for so high a price gives little credence to the damage claim. My own feeling about this matter is just to set it down to bad management at the beginning. However, if it is vital to produce these documents I shall get after them, but I must confess the t I am pretty bored with the paper work I have had in connection with this, involving hundreds of letters, photostats, etc., but do let me know how you feel about it.

Sincerely yours,

# THE CONGREGATION MISHKAN ISRAEL

ROBERT E. GOLDBURG, RAN

ORANGE AND AUDUBON STREETS NEW HAVEN, CONNECTICUT TELEPHONE STATE 7-0153

Mar Z 3. EMSEZ

Woundarn Galley To MC.

Dear his:

Gudsed pleas fund 40 - Valance due in

Ben State not. Patterson #1. Many Shanks.

Soucief

Bours Soldburg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Corier.

Friday, March 4, 195b.

Dear Edith:

The enclosed letter is self-explanatory.

Please mail the data needed direct to Mr. Doskow so that we will lose no further time in commencing the proceedings which have now been delayed for almost a year and a half.

I hope the balance due me with be paid shortly by the purchaser as we agreed on.

Any word on the large rooster? I will stop by and pick it up whenever you want me to.

Kindest regards,

32

March 22, 1955

Hr. Frederick S. Wight, Director Art Galleries University of California Los Angeles 24, California

Dear Fred:

It was good to hear from you, and frankly I miss the daily U.C.L.A. envelopes. We shall have to get busy on another show in the near future.

I am so glad that you had an opportunity to see the Sheeler show in Fort Worth. However, you made no comment about the prospects of the Marin exhibition in the elegant new museum.

Bill is taking care of the financial angle, as the tax deduction is of more interest to him than to us and we shall settle with him.

Our insurance broker is checking into the natter and will advise me within the next few days when I shall forward the figures to you.

I am also writing a melting letter to hatthew Josephson regarding his painting and hope that he will come through. I shall also see whether we can arrange with some bookseller in Philadelphia to advertise the Sheeler catalogue with a window display during the exhibition at the Academy, unless Fraser takes over the remaining catalogues. I agree that you do make things very difficult for yourself. Henry was here and had some very interesting things to say over a highball. I also had a chat with Bob Markson, talking very abstractly and may have some gossip for you later. There is a question about loyalties involved in connection with Jim, but we shall see what we shall see.

I hope that you have recovered from your arduous travels.

My very best regards, as ever.

Sincerely yours,

EGH: mb

3104 QUE STREET NW WASHINGTON 7 DC telephone HU 3-4440

ROBERT RICHMAN

11 March 1955

Dear Miss Halpert:

I am delighted to learn from your letter of March 5 that the Ben Shahn "Homeric Struggle" was sold. We have made the necessary changes in insurance valuations and credits per your instructions.

We have quite a gale night ahead with a GALA OPENING not only of ICA's TRENDS II but the 24th BEENNIAL and DANISH SILVER. How's that for a triple package?

With many thanks for your kind cooperation and all best wishes,

Sincerely,

Robert Richman

Miss Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

RR:c

407 South Hope Street Los Angeles 17, California March 28, 1955

Mrs Edith Gregor Halpert The Downtown Gallery 32 East 51st New York, New York

Dear Mrs Halpert:

Sorry for the delay in not telling you that the pictures arrived safely. We have made our choice and have selected the Lavi and Graves. We are particularly fascinated by Levi none of whose work we have seen out here. Graves is represented and we always thought him fine.

We took a little longer in arriving at our choice because we admired Margot Hoff so much. Her painting is extraordinary from a technical aspect. We tried hanging the White Cloth on every wall in our apartment and the one hand always seemed like a restraining gesture. She should go far, I hope, because her type of painting is one \_ particularly admire. Thrall was a little too delicate. It disappeared when near Katzman or Meigs or Kinigstein.

As for James Leong we could only think of Farmy Brice and her admonishment to a painter that if he cut off a little here and there he would have a picture. There was for us too much. He also paints a lot like so many west coast artists who paint too much like each other. Maybe they call it a school, but out here one sometimes wishes that a painter would just cut classes.

Inclosed is check in the amount of #290.00. If possible would like to have separate invoices for the graves and Levi. It will help us keep our records.

We are now waiting for the Railway Express, and are sending the three insured to you. You have no doubt I hope of the pleasure you have given us for taking the time to think of us. While the cinzel photo you mentioned didn't arrive we like the choices made.

Martifluid

martin L Weiss

## MUSEUM OF FINE ARTS BOSTON 15

DEPARTMENT OF PRINTS

Mrs. Edith Gregor Halpert Downtown Gallery 32 East 51 St. New York, N.Y.

Dear Mrs. Halpert:

Many thanks for the hospitality Wednesday afternoon. Caviar is my dish; even the "cheap kind", as you call it!

I wanted to underscore two matters which we briefly discussed. First, I thought the Demuth Pink Pub extremely interesting, and would like to see something come of it. Surely you could come to terms with this mad woman in Pennsylvania, even to the extent of becoming somewhat mad yourself - momentarily, of course. In so doing you might be able to shave down the price which certainly turns us all to cold stone. None-theless, a first class Demuth of the genre variety and another of the architectural would be fine additions to the three watercolors we presently have (Spaulding coll.). It would be nice to see the other Demuth's in her closet.

The sound matter pertains to Max Weber, and some of his early color woodcuts. We have not one, nor do they appear on the market. Perhaps we could see some of yours with a price tag.

Sincerely

Asst. Curator

researchers are responsible for obtaining written permission from both artist and purchases involved. If it earned be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES

#### JOBEPH E. GOLD

**GUITE 1301 FINANCE BUILDING** 

1436 SOUTH PENN EQUARE

PHILADELPHIA 2

RITTENHOUSE 6-3100

March 10, 1955

Mrs. Edith Halpert The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

We received the three paintings yesterday and to my utter amazement, there were no wires strung on the reverse side of each painting nor was the Marin framed as I desired.

I should add, however, that the Feininger was beautifully framed.

In the future, whatever we buy, please send to our home, 337 South Smedley Street, instead of my office.

Sincerely yours,

JOSEPH E. GOLD L.T.

JEG: LT

Enclosure

situation is really a mighty serious one and must be recognized of we are to have the proper cultural future.

I am therefore enclosing an outline I prepared in final desperation for Henry Dreyfus on February 4, 1963, willow he in turn was to transmit to a member of the Ford Foundation at the latters request. Subsequently, the name report was sent to Messers d'Harnoncourt, Kore (Whitney Huseum), Rudd (American Federation of Arts) and Taylor (Metropolitan Museum). A meeting was held, but nothing required and the laises faire philosophy still delicate one on three slevistics as guidelies for the continues stated and gradelies of the continues of I am sending you all this data at the suggestion of a mutual friend, who thought that you could and would initiate some bositive activity in this connection. During the past two years, additional problems have evolved wirfeh W can butling to you if you care to discuss the matter. In any event, I believe thet the situation warrents a meeting and discussion with a committee actively functioning in commection with this problem, .**ប្រើវិម្**រីជី១៣ ១០១០ ១៨១៩២១១៣ ៨% និ

May I hear from you. in this and the in its a court part to the interest of it. entioned has as minderely yours. To be the bardies saving smelland and of modification of the same Life and sit of the ro t ungent one, their spinion, deals atth the discommission of art prove ands by way of exhibitions Borf dasen on and to relatively off . December in a sessi Mace resedend willed this is threatingly throughly to-EGH: mh Auceum of Holeum Art, the sucrions Pasconstian of Arts enc. and individual nuseums, veri wa organizations, etc., are in the process of organishing shows of nonexistent plotures. For instance, we have been requested to supply about 250 paintings by Ben Shahn within a period of six months. Aside from the fact blot he is not productive, blove are

> Since 1935, when I wrote to Mr. P. A. Whiting, then president of the American Sederation of Art, located in Washingt m. D.C., I have been communicating with various individuals and organizations to take cognizance of the fact tist some central organization must be in contral of the growing number of exhibitions, and at this point where we are supplying not only a huge number of museums and related organizations in this country but are caked to fill requests from Italy, Holland, Belglum, France, Japan, India and twenty other foreign nations,

> not first many Shahn paintings extant and or liable under

any circumstances. This is merely one instance.



the university of nebraska art galleries, lincoin 8

24 March 1955

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I am very pleased to inform you that Niles Spencer's "Entrance to the Fort" has been acquired for the Nebraska Art Association's collection. May we have your bill in duplicate at your earliest convenience. It should be addressed to the Nebraska Art Association in care of the Galleries.

You will recall that during my visit last October I selected a group of prints in your Gallery. The two Marin etchings and the bill for them have been in our hands for some time. It is now possible for us to go ahead with the acquisition of the entire group. Would you send us the following and bills to cover them.

| 1. | Charles Sheeler | "Delmonico" | lithograph |
|----|-----------------|-------------|------------|
| 2. | Yasuo Kuniyoshi | "Carnival"  | lithograph |
| 3. | Stuart Davis    | "Arch"      | lithograph |

Sincerely,

Norman A. Geske Acting Director

NAG:bcs



# Art in America

Cannondale, Connecticut

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Book Review Editor
Vmcn. Banker

March 15, 1955

Dear Edith,

Thank you for your letter - about possible Karolik Profile etc. - will take the matter up with him first, and then go on from there. Please keep in mind an author for the Helpert Profile, which will hope to do in the near future!

Would greatly like to have dinner with you and discuss other ideas - and would very much like to know what you have in mind as a survey of the exhibition program in America. Just that sort of thing should most logically be considered by a magazine titled art in America.

We're off for a short Florida vecation this week, but after get back would love to arrange a get-together for more ideas - you seem to be bursting with them. Really think you should be running an art magazine, but am delighted that you're directing some of your ideas my way.

Cordially yours.

Mrs. Edith Gregor Halpert The Downtown Gallery 32 E. 51 St., E.Y.C.

Jean Lipman

esperchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be substituted after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith: For some 1. the Comme stee in charge of a Tri- Centerary Exh, listin at Carnelie Surdital hequested - E ask y- for aloon on the Jamsh Kunj by Jack he vine The dates of the Exhibition are april 17 I may 15th The place Department of Fine arts. Comejie Sud, de de The Comittee niel p.7 all expenses musuaen, los x -7 shipping etc. Orhitalu)-

March 21, 1958

Mr. Edgar C. Schenck, Director Albright Art Gallery Buffalo 22, New York

Dear Edgart

Indeed you may retain the Marin photograph for your catalogue. We have a duplicate in our record book. I believe John sent you the blank incorporating all the information you require.

Both John and I would love to come to the opening on May 13, but it is very difficult for both of us to get away at the same time. However, we shall do our utmost and will let you know at least two weeks ahead so that the carpet can be moth-proofed for the sunshing.

My best regards.

Sincerely yours,

EGH: mb

Miss Beatrice E. Doherty 7710 Montgomery Road Gincinnati 36, Ohio

Dear Mrs. Doherty:

Before writing to you I wanted to make sure that my premise was correct and I checked with an expert, who agreed that the Glen Coleman picture is a monotype. Thus, since the Kuniyoshi is definately a lithograph of which we have other copies selling retail at \$20.00, I am afraid that the figure of \$50.00 which you estimated in your letter of February 18, cannot be met. As you probably know, there is very little interest in Coleman, although a strong market exists for Kuniyoshi.

Since the latter is valued at \$20.00 retail, with a 25% commission, allowing \$15.00 net and the Coleman cannot be worth more than \$15.00, all that I can offer you would be \$30.00 for the two pictures.

If you think this is below what you would except, I shall be glad to return the two items to you immediately. Incidentally, the glass was completely shattered on the Kuniyoshi print, but I do not think it will be dangerous to return it in its present condition.

Won't you please let me know your wishes in the matter. I shall be very glad to comply in either event.

Sincerely yours,

EGH : mk

Miss Lillian MacKendrick 230 Central Park South New York, N. Y.

Dear Miss MacKendrick:

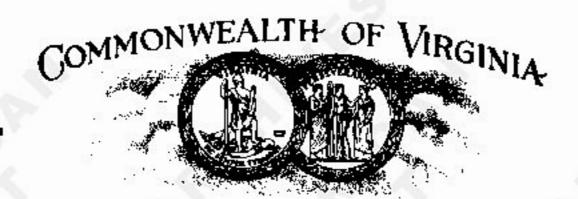
I am sorry to be so late in writing but I have been waiting to check with the Museum of Modern Art and several other museums regarding the Shahn paintings for exhibition.

Unfortunately, none of the miseums are willing to lend at this time with all the other exhibitions which had been planned originally. Private collectors refuse to have pictures sent out of this country.

Perhaps on some other occasion we can be more helpful.

Sincerely yours

ECHLA



VIRGINIA MUSEUM OF FINE ARTS SCULEVARS AND SHOVE AVE, RICHMOND, 20

March 24, 1955

Mr. William Zorach, 276 Hicks Street, Brooklyn 2, New York.

Dear Bill:

We certainly enjoyed having you in Virginia and hope that it will not be so long before you come this way again.

We are having a meeting next week to select our purchase from your exhibition, and we shall let you know soon thereafter about the Committee's decision.

I shall push through the matter of the bronze purchase with Dr. Murrell when the exhibition comes down and let you hear about that also.

In the meantime, we are filling out and submitting your travel voucher so that you will be reimbursed for your expenses for the trip to Virginia.

Thank you again for your wonderful help and the many contributions which you made to the art interest at the Museum.

Very sincerely yours,

Mul B. Christison

(Mrs.) Muriel B. Christison, Associate Director.

Miss Christian told me confidentially of definately not to cut the price on anything as the museum has money to pay the price wrank. So Keep the price on the day at what I had mit \$5,000 - no less - Bill - me

#### COSMIC DESCRIPTION OF A PROSPECTIVE BOOK ON

COSMIC ART is a book being written by Dr. Raymond F. Piper of Syracuse University, (Syracuse 10, N. Y.), devoted to recent religious and metaphysical arts of many countries, profusely illustrated, emphasizing universal themes and original forms of expression. The themes relate to the fundamental concerns of men in their pilgrimage in a precarious universe in search of God and the good life. About four hundred reproductions will present, in dramatic order, the great themes of existence from creation to eternity, as interpreted by the world's best cosmic artists of recent decades.

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#### I. Compact Introductory Essays to Aid Understanding and Appreciation

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- Transcendental perspectives of art 13. Suggestions for appreciation
- The human need of art
- Comparison of aesthetic and religious values
- Nature and need of art symbols

- Characteristics of modern art
- Recent art trends
- Essentialized art
- Hindrances to enjoyment
- Cosmic art and self-realization
- Values of cosmic art for social and world order
- Philosophic summary

#### II. The Unfolding Plan of Illustrations

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- CONFLICTS WITH EVIL: basic evils, sorrow, death; end of an era; liberation.
- HEROES OF HOPE AND COMPASSION: saviors, power of love, aspiration, new world.
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- GOD IN NATURE: divine geometry in nature's designs, as in snowflakes, flowers.
- TEMPLES AND RITES OF WORSHIP: new temples, sacred dances, meditation gardens.
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- Numerous essays to help readers enjoy modern cosmic art.

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- To bring aesthetic delight by presenting superb works of art.
- To provide an art bible for religious meditation and inspiration.
- To encourage artists to create more and better cosmic art.
- To stimulate churches and homes to acquire fine modern religious art.
- To help readers to build a constructive philosophy of life.
- To assist readers to realize a more abundant and sympathetic life.
- To help men feel the oneness of mankind.

College of Fine and Applied Arts

University of Illinois, Urbana

March 18, 1955

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Relative to the letter which the secretary to Mr. Stanley Marcus wrote concerning the O'Keeffe painting "Antelope Head" we will ship the painting from here about April 5th. I presume Hayes Storage could deliver it to you by April 10th or 11th. Is this satisfactory?

Sincerely.

James D. Hogan

H/j

Hr. Norman A. Geske, Acting Director Art Galleries University of Nebraska Lincoln 8, Nebraska

Bear Kr. Geske!

Thank you for your letter. We too are pleased that the Miles Spensor, "Entrance to the Fort", has been acquired for your collection.

We are also sending you the three lighographs listed and will mail the bills in duplicate.

Sincerely yours,

BGH: uh

- No. of

March 12, 1955

Mrs. Edith Helpert, Director The Downtown Gallery 32 Best 51st Street New York 22, N. Y.

Dear Edith:

Good to have your letter of March 10th. Thanks too for the record of your Shahn bookkeeping. It seems to be in order.

The reason you haven't seen me is that I have not been in New York for quite a long stretch. We have been up to our ears in preparations for our trip abroad. Each of us has so many irons in the fire that it is difficult to prepare for six or seven weeks absence.

By the time you receive this letter we shall be enroute to New York. Arriving there Tuesday morning on the 20th Century, we shall go directly to the Plaze, thence attend to a number of lest minute details. Among these, are rather extensive conversations with our daughter Sieglinde and her fisnce regarding their matrimonial plans. Every minute in New York is crowded. At 5 p.m. Wednesday the 16th we are acheduled to board TWA flight 930 for Rome.

When we return in early May, we shall hope for a good visit with you.

JSS:cb

rior to publishing information regarding sales fransactions, secarebers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be assurb whether as artist or archaed after a reasonable search whether as artist or unchaser is living, it can be assumed that the information ary be published (4) years after the date of sale.

Mr. Lawrence Fletechman 19480 Burlington Drive Detroit, Michigan

Dear Larry:

As you know, the O'Keeffe exhibition opens today, and as you do not know, she is in town receiving at her opening party - a new experience in her life. I wish you and Barbara could be here.

Last week I spoke to her about the set of four portrait paintings by Demuth - O'Keeffe, Marin, Rove and Duncan. They vary in size from 162x202 through 36x27, 232x19 3/4 to 24x20. At this particular moment, in her weakened and softened condition, she will accept \$5000. for the entire group of four. If you are interested, please wire me at once.

And do come in to see this really magnificent show.

Sincerely yours,

FOH - mh

Prior to poblishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## THE MINNEAPOLIS INSTITUTE OF ARTS

201 BAST TWENTY-FOURTE STREET . BRIDGEPORT 4256
MINNEAPOLIS 4, MINNESOTA

28 March 1955

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Your letter of March 21 was received this morning and has been forwarded to Mr. Davis, who left yesterday for New York. He expects to be at the Gladstone Hotel, Plaza 3-4800, until Friday noon.

Very truly yours,

Elitabeth Rockwood

(Mrs. R.N.)

Secretary to Mr. Davis

Miss Grace D. Wills 122 Troupe Avenue Bowling Green, Ohio

Dear Hiss Wills:

Thank you for your letter.

For your information, all the paintings sold through this gallery, including the work of the ten artists listed below, are protected against reproduction unless the gallery and the artist give written consent.

Artists Equity and the Museum Directors Association have agreed to permit no reproduction on the same basis. You can readily understand that there have been flagrant reasons in the past to create this ruling.

We shall be glad to cooperate with you and will discuss the subject of the reproduction of the Shahn painting and the charge for the use of it - if you will get in touch with us in the near future.

Sincerely yours,

EGH:mh

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot he established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission meth setiet and purchaser involved. If it cannot be exablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I know you will be interested to learn that they are also borrowing our Lenne. O'Keeffe and Bloom as well so the nadelman! I still think our ideal of a "collectors" plane" is a good one!

inth Sonya last week - it was really a treat for me. We're still clinique, rather desperately, to the hope of a long weekend in n. y. this spring - inil let you know if we make it.

CONTEMPORARY ARTS MUSEUM 6945 OLD MAIN STREET ROAD HOUSTON 25, TEXAS Sincerely, Datelle March 26, 1965

Mr. Francis Brennan Life Magazine 14 West 49 Street New York, New York

Dear Hank:

After talking with you about the Dallas fiasco, I recalled that there have been two similar "uprisings" in Los angeles in connection with the Rosenthal sculpture for the Police Department, and in Nebraska in connection with the mural containing a "square cow". These are only three of the very many situations which have made the papers in recent years and it would be a great service to the art world and America in general to assemble the data and develop the theme so that no other councilman, club official or any other crank would take it upon himself to dictate the culture of America. I recall incidentally, a very interesting remark made by a public official in Nebraska and quoted in the local newspaper which read as follows, "If this is art I am an art oritie". Don't you think it would make a swell headline for such an article? Alfred Barr and Goodrich have fought vigorously in connection with these attacks and, I am sure, have a good deal of material available if you want to follow through.

I look forward to seeing you on Monday afternoon at O'Keeffe's first party.

Sincerely yours,

EOH: mh

2600 Boulevand Jensey Cety, Jew Jersey March 28, 1956 Dear Chith, Unfortunately we have been kept nery busy with trivia these last months, but plan to come to see you and Georgia O'Jule nery soon. Jam enclosing a check. Tur heat to you und the Gallery, From,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is tiving, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Petersen 322 Irvine Avenue St. Paul 2. Minnesota

Dear Mr. Petersen:

Thank you for your letter.

I was very much interested in the information contained and would very much like to see the Whale if it is possible to ship it to me — subject of course to your desire to sell it. On the other hand, if you intend to retain it permanently, would it be possible to send me a snap shot as we are very eager to maintain as complete a file as possible in conjunction with the early weather-vanes, many of which have been sold by this gallery, to various collections and historical museums. I am also working on a book which will include the history of Weathervanes and all additional material is most desirable.

Wont you please let me know.

Sincerely yours

EXMIL:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both setist and purchaser involved. If it cannot be established after a reasonable sourch whether an artist or purchaser is bring, it can be assumed that the information may be published 60 years after the date of sale.

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Cable Address "Romeiks" New York

March 29, 1955

Downtown Gallery Inc. 43 East 51 Street New York 22, N. Y.

Att: E. G. Halpert

Gentlemen: -

on April 7, 1955. In view of the continued increased costs of production, we have now been compelled to raise our rates on old subscription s and are enclosing a bill covering a continuance of the service after your present subscription has been fulfilled. We are also enclosing subscription form covering the terms we have been, for a long time past, and are now charging new subscribers and you will note that your new bill is still less than such rate.

Trusting that you can fully appreciate our situation and to be favored with a continuance of your business and a check, we are

Very truly yours,

HENRY ROMEIKE, INC.

D.B.LORIA: MB enc.

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# THE FUND FOR THE REPUBLIC, INC. 1 EAST 84TH STREET NEW YORK 22, N. Y.

LAZA 1-5170

March 21, 1955.

Miss Edith Halpert, The Downtown Gallery, 32 East 51 Street, New York 22, N. Y.

Dear Edith:

I shall write you a note about the exhibition pool as soon as I can figure out something sensible to say.

Hastily

W. H. Ferry Vice President. Rambusch Decorating Co. 40 West 13 Street New York, New York

#### Centlemen:

At the suggestion of Mrs. Sheldon Keck, I am writing to you regarding a problem which has developed in connection with a mural now under execution.

The mural, by Stuart Davis, is being painted in three separate sections approximately 11 x 8 feet each - in oil paint on canvas. The original idea was to mount all three canvases directly on the wall with white lead. Subsequently an idea was evolved to apply each of these independent sections on a panel or some new material which would neither warp nor have an adverse chemical effect on the canvas. In turn all three panels would be fastened to the wall in such close proximity that there would be very little evidence of the division. The final installation will be in lows.

Will you please let me know whether you are equiped to handle a job of this type and if so, what are your recommendations and estimates of the cost involved.

I shall be grateful for your cooperation in the matter.

Sincerely yours,

KOH : mh

scarchers are responsible for obtaining written permission our both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or trehaser is living, it can be assumed that the information asy be published 60 years after the date of sale.

# THE PENNSYLVANIA STATE UNIVERSITY GENERAL EXTENSION

ALTOONA CENTER
ALTOONA, PENNSYLVANIA

March 9, 1955

Mrs. Edith G. Halpert The Downtown Gallery 52 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I regret to say that neither the Shahn nor the Marin has met with the committee's approval and I am therefore returning them at once.

I could readily have prevailed upon the committee to accept the Marin that I saw at the Cellery and that was later sold. I was convinced it was a good choice for our Cellery; not so, the one you sent. The price of the Shahn was against it. We have only \$400.00 in all, and after paying expenses, we have not sufficient left to purchase it.

My trip to New York was my first venture into recommending art to others and I must say the outcome is discouraging.

Thank you for your efforts. Perhaps another time may prove more rewarding to us both.

Very truly yours,

Christian B. Hewitt

CBH/f

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

THE BUFFALO FINE ARTS ACADEMY

### ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

March 16, 1955

OFFICE OF THE DIRECTOR

Mrs. Edith G. Helpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

The Marin photograph of the water color is fine. May we use it for the catalogue, or would you like it back? I ask simply because it is mounted on what looks like one of your stock book sheets. We would like to have the painting, as the form suggests, around the 2nd of May. Budworth is making a collection of the group in New York and I imagine they will get in touch with you sometime during the last week in April.

Thanks very much for your good words about Leroy Davidson. I'll pass them on to the committee which at the present moment is being extremely secretive about the whole business.

I do hope you and John will be coming up to Buffalo to see the exhibition. We would love to have you here for the opening on May the 13th, and if you would be good enough to let me know whether or not you could come, we will arrange to have the suitable red carpet laid out.

Best regards.

Sinceraly yours.

Edgar C. Schenck

ECS:eb

March 26, 1968

Mr. John Hay Whitney 630 Fifth Avenue New York, New York

Dear Mr. Whitney:

We are returning the Kuniyoshi painting in casein, "Tired Clown", and I want to express my deep appreciation for your generosity in lending it to us for the exhibition - which as you know has been a great success.

Mincerely yours,

ECH : mh

`& .

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information many be problemed 60 years after the date of sale.

NASH, WINDFOHR & BROWN
OIL PRODUCERS
1107 CONTINENTAL LIFE BUILDING
FORT WORTH, TEXAS
March 14, 1955

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of February 26, which I found on my return to the office this morning, in which you advised that a representative of the express company has called at your office and has indicated that the company will accept the charges for replacing the frame and for restoring the painting.

A damaged painting which has been restored is never again as valuable as the original was, and while we expect the insurance company to restore the painting to acceptable use, we also expect them to pay an amount equal to the loss in value between an original and a restored painting. Carried to its ultimate conclusion, a painting could be damaged and restored often enough that it would no longer be an original by the artist. I don't know what valuation loss we should ask the company to assume, but suggest tentatively the figure of 20 to 25% of the insured value of the painting, which was \$1,500.

Our kindest personal regards to you.

Yours truly,

R. F. Windfohr

RFW:ard



# THE GWINN COLLECTION A DAIRY MUSEUM

PENNBROOK MILK COMPANY 500 SOUTH 27TH STREET PHILADELPHIA 46, PENNSYLVANIA

March 3, 1955

Mrs. Edith Halpert, Director The Downtown Gallery 32 E. 51st Street New York 22, N. Y,

Dear Edith:

I am sorry to have kept the Stuart Davis so long without conferring with you, but I went away shortly after the last time I saw you and have just returned. The net result regarding the Stuart Davis picture is that, whereas, I mainly was going to buy it for Betty because of the boat and water motif, of which she is so fond, I never could seem to get a spark of enthusiasm from her. Naturally each one's taste varies, and since it was primarily for her, I suppose the only thing to do is to send it back and hope to find something else on another trip that will strike her fancy. Consequently, I am baving it carefully packed and insured and it will go forward to you right away.

Now with regard to "Little Joe with Cow"; obviously because of the subject matter I would like very much to have it here as part of our collection. I still wish, Edith, that you could see the collection we have so far, as I do think it would amaze you in spite of the fact you have seen more art than I'll ever come in contact with. Anyway, may be then you would be more sympathetic with my desire to own the picture and perhaps be more understanding of my conflict in view of the fact that what we have been collecting over the years has to do with the dairy business, and therefore, we have been able to justify the business expense. This painting presents a somewhat different problem, and yet I feel we should have it, in spite of the fact that we are not really collecting paintings as such. I talked

to the peculiar diversity and coherency of American life and cul-

I see the story of the Downtown Gallery being told against the background of these shifting social and cultural forces, these changes
of taste and style; against the profile of Edith Halpert as a unique
dealer whose initiative and insight permitted her to continue to
gauge and follow up the correct role of the gallery director, and
against the individuality of the work and personalities of the
artists she selected, supported and projected.

This account would be made as dramatically and anecdotally as possible to take the book out of a historical or biographical category and to widen its reader appeal. It would show the "inside" workings of an art gallery—how one gets started, how artists are chosen, what financial arrangements are made between dealer and artist, how the artists and the gallery are projected, how pictures are sold and on what terms, how collectors are stimulated, what the fuction of the art gallery and art dealer is socially and culturally.

# UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

March 10, 1955

Mrs. Edith Gregor Halpert Director, The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I returned by uneasy stages, stopping off at Fort Worth at 2:40 and leaving exactly twelve hours later. The Sheeler show looked remarkably well in their very slick and new museum. The building, the work of Herbert Bayer, is something to see in itself. I saw the Windfohr's paintings but did not see the Windfohrs. Home to Los Angeles by 6 a.m.

Thank you and Bill for bringing me east. It was a generous thought indeed. The round-trip, coach ticket to Boston and home via Fort Worth was \$231.15. This is tax exempt as it has been paid by the University out of my Marin account. The check should therefore be drawn to the University (but send it to me) regardless of whether the donors want a deduction. If Bill wants to take the deduction, either you or he have only to let me know.

one thing you might do: You might call up your insurance people and, as a matter of interest, inquire what they did ask for insuring the Marin show (both in museums and traveling) for \$300,000. This is what we are carrying since the Metropolitan insures its own and so does Chicago. I pay one per cent, or \$3,000. Since I am in effect acting for a group of miseums, I should like a figure to check against my own, so that I am not reproached at a later date. If need be, I can terminate our insurance and reinsure.

Another detail, which will bore you: Mathew Josephson's STAIRCASE, DOYLESTOWN is scheduled to join the Sheeler Exhibition at Philadelphia. I thought at this date that perhaps this could well be skipped, but I thought also that I should not fail in an obligation. I should be grateful if you would give him a ring and see how he feels about it, and still more grateful if the cheapest ways and means were found, as I am in the hole on the Sheeler show.

I have belabored Fraser in an effort to persuade him to pay me something for a remaining 250 catalogues which might well be researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be sotablished after a reasonable search whether an untist or nurchaser is fiving, it can be assumed that the information hay be published 60 years after the date of sale.

## H.M.S. Cornwallis

Galley. Purchased by Lord Hove in 1777, and fitted 8 guns. As an armed galley for duty on American 40. Men. Seaboard.

Armed Merchant. Purchased in 1781

Ship

14 Guns

Foundered in Atlantic, Sept. 1782

Teak Built at Bombay. Launched 1801; 1806, Nov. 11th

East Indianian Attacked French "Semillante" at St. Paul. Reunion

1363 Tons 1810, March 1st Boats captured Dutch "Margaretta"

44 Guns at Amblau.

1810. December, Mauritins.

Renamed "Akbar", in 1812. Later fitted as

a layaretto at Milford.

3rd Rate Built at Bombay

1809 tons Launched May, 1813

74 Guns 1835, Altered to 72 Gunship

500 Men 1842. First China War-Treaty of Nanking

signed on board.

1854. Engined and reduced to 60 guns

1855. Baltic, Bombardment of Sveaborg

1865. Ship ended her career as part of the

Jetty at Sheerress.

Battleship Built at Blackwall

14,000 tons Launched 17th July, 1901

14 guns 1915. Dardanelles

1917. 11th January, Sunk by U. Boat off Malta

Mar. 17. 55 P.O. Box 287 Palm Beach Fla Dan On. Nacpest, I Thought you might he interested in receining These facter of my recent est.

Inthe Rend greatings to Smearly yours Gude Schwe. Ter

have biographical data on Sheeler and Davis for your files. Incidentally also, I just discovered that the photographs of the folk art portraits which you wished to consider had not been sent to you. This is being done immediately and I shall be glad to send one, the graph is in three of the portraits to you for consideration, if had transfer you feel any of these will fit in with your tollection also would distinguished.

My best regards.

Seep Harvey:

Stuart Devis vieres is it is to treet. forever, I had already seked him for a otetenent and expect it within the next two days when I will forward it together with that that of Charles Sheeler.

EGH:mh

I sa maiting for ituart's streament in the hose that there will be squeching which see be used for "het publicity" so thet your surparents will bear all the neggesery elements to break into vericus whither time.

Apronos of the curiottin, I can been appropriate were closely atth Seartner about the lawie mural to the hope that we can avoid inchalitra it directly on she siretor wall at Drake 'matercally, of tell the in world water it as imposething to move as the harm office and Trendensting Station murals. If we can use is we the three seconders of the nural not the trooper as the land of the transfer of the confidence and to watch in turn sould be the tense to the sainting wall at Drake. Unfortun beig, thir mit diven double to militar ofter arested to dant open I have a paid Leniging and backet outlining the project or suching to clear that from a national standowing (for the backte of the Bundrops men on the committee of the Coulon Franciscon in three independent paintings would prove for more valuable in time than one individual cused of lied to a wall. Thether for on I girow for like to like shad information airt know, but will let you is on the scoret as doon as I hear from the condittee or from Mr. Saarinen. Acauthile, I was asked to get exact coats for both nethods so that a comparative figure may be obtained. The conslex manipulations require some time, but we should get some definate information within a month when the Walker Art Center and the Whitney Museum will be apprised of all facts. Otherwise there is no reason to believe that the exhibition of veirtings will not be available. I would suggest home or that you communicate with heary Hope about the Indians mural, as a decision will have to be made at that point. Incidentally, I thought you would like to

### UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

March 24, 1955

Mrs. Edith Gregor Halpert Director, The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Thanks for your letter. You make me very curious. Harry knows the score as far as I am concerned, and we shall see!

I had a good letter from Bob Markson. His problem is a real one, and it would be a real one for me under the circumstances. However, we all have to live and contribute what we can. I should like to contribute something important for the living artist and be a publishing house on the living artist and be a publishing house on

A detail: I have just heard from the American Federation of Arts asking for Sheeler's LOCOMOFIVE to be included in a traveling show of Fortune-commissioned works. You know about this, of course, since Shahan was one of the judges.

I answered a Miss Rene Value that it was all right with me if it was all right with Sheeler, you, and the other two institutions. I imagine that the painting can and will be pulled out of the Pennsylvania show toward the end and that Prior will yield.

Yes, I, too, miss our daily bulletin.

Ever yours,

Frederick S. Wight

Director of the Art Galleries

FSW:dd

W ebb

OKEETEE CLUE

RIDGELAND, S. C.

SOUTH CAROLINA

How are pr. I had of

pm to the Sunday papers.

Thick he have hear 6 to

thick he flad too but of

Russ thing here has

Lefred Nation. He looks

Russ thing better

Thick stars paying for

My things this math
Mas put settled up-

200 mure

Mr. Christian B. Hewitt Altoona Center The <u>Pennsylvania</u> State University Altoona, <u>Pennsylvania</u>

Dear Mr. Hewitt:

Thank you for your letter.

Indeed I am very sorry that we failed you on this occasion. Perhaps we will have better luck next time. I hope that you will call again when you are in the city.

Sincerely yours,

EGH: mh

on both extist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information as be published 60 years after the date of sale.

Mr. Sheldon Keck 87 State Street Brooklyn, New York

Dear Mr. Keck:

Stuart Davis has been commissioned by Eero Saarinen to paint a mural for Drake University, where it will be installed sometime in May.

The original plan was to install the canvas directly on the wall, but we have since been considering the idea of applying the canvas to some form of panel, which in turn can be screwed to the wall surface.

Davis is executing the mural in three sections, each approximately 11 x 8 feet. At present he has the canvas tacked on a temporary wall as he feels that a stretcher will not hold a picture of this size permanently when subjected to variations in temperature and atmosphere. Thus, I am writing to accertain whether you would consider applying these three separate sections on some form of panel to be installed subsequently at Drake University, and if so what material you would consider using, as well as the price involved.

I shall be most grateful to you for the information, as soon as it is convenient.

Sincerely yours,

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission or both artist and purchases involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information say be published 60 years after the date of sale.

March 14, 1955

Hr. Frederick S. Wight, Director Art Galleries University of California Los Angeles, California

Dear Fred:

No doubt by this time you are back in home territory alternating between your swimming pool and your kidney shaped tennis court while we are weeping over our cups in fatigue.

It was wonderful seeing you in New York and in Boston, particularly in the setting of the Marin show, which really looked magnificent. I should think you would be very proud of your selection and of the catalogue.

Apropos of the latter, you won't forget that thousand per each over run for the so-called doners of the color plates, including yours truly. Also since the type is still set, would it be possible to run off about fifty copies each of pages 67 and 68 on light-weight paper. I am referring to the Chronology which continues to the second page. This would save us a good deal in the future when we have to send biographical notes to museums, publishers, etc. We shall of course be glad to pay for the additional charges involved.

And so, time marches on - but the Marin story has not broken as yet. Have you heard anything from Alex Eliot about this? Incidentally, Lloyd phoned me and is really utterly delighted with the prospect of the show. No doubt you will let me know if Fort Worth has fallen for your charm.

Sincerely yours,

EGH: mh

# ALAIN G. BOISSONNAS

CONSERVATION OF FAINTINGS WH 9-7317 19 PROSPECT STREET WHITE PLAINS, N. Y.

April 1955.

The Downtown gallery 38 East Slat Street New York City, N.Y.

Dear Ers. Helpert :

Herunder is my estimate concerning :

Evening Sine by Arthur C. Dove 28x20".

Flattening of a bulge in the upper left.

€ 35.456

Moping to hear from you in a near future, I remain,

sincerely yours,

ior to publishing information regarding sales transactions, scarchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information ary be published 60 years after the data of sale.

The Library
Admiralty
London, S.W. I
21st, March, 1955

Dear Sir.

To reply to your letter dated lith, March, 1955, addressed to the secretary of the Council, Sea Cadet Corps, there is no information in this office that any H.M. Ship "Cornwallis" was named after Admiral Sir William Cornwallis, but the Vessel built at Bombay and launched in 1813 was named after his brother the Marquess Cornwallis at that time Governor General of India.

Particulars of their lives are contained in the "Dictionary of National Biography" which may be seen in most library's and a book "The Life and Letters of Admirals" by G. Cornwallis West was published in 1927 by Messers Robert, Halden & Co., Ltd. 31, Gower Street, London, W. C. 1.

A Brief history of previous H. M. Ships named "Cornwallis" is enclosed for information.

Yours Faithfully

A. P. Goury

For Librarian.

Lt. Comm: W.J. Herbert, R.N.V.R.

District Officer,

Sea Cadet Corp's.

North Eastern Area.

12, Ryde Avenue

Storeygate

Leicester.

Mr. Edward Byron Smith Executive Vice President The Northern Trust Company 50 South LaSelle Street Chicago 90, Illinois

Dear Mr. Smith:

This is to acknowledge the receipt of the Stuart Davis painting which you recently return. You were very wise to do so if you were not completely convinced about it. I am sure that at some future time we will find something that will be more suitable for your collection.

I look forward to seeing you on your next visit to New York.

Sincerely yours

EGH!

n both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or the er is living, it can be assumed that the information to published 60 years after the date of sale.

Mr. Martin L. Weiss 407 South Hope Street Los Angeles 17, Celifornia

Dear Mr. Weiss:

Do forgive me for being so swfully slow in responding. but I have been having quite a difficult time in choosing pictures of high quality in the price range that we had agreed on. The young generation is getting swfully expensive and it is only because I have been buying a few very interesting paintings outright that I have been able to assemble a group of six pictures for your c neideration. Julian Levi and Oraves are well known to you I am sure, but the others are younger and we hope will be as well known in the future. Because the Ginsel painting is rather large, and glassed and therefore heavy, I am sending you the photograph to make sure that it would be of interest to you before shipping it.

Do let me know your reaction to this group.

Indeed I agree with you about the city council and this applies to other parts of the country as well. Have you read the latest about Nebraska: However California seems to make a specialty and I hope the public will gradually and quickly alter the situation.

My best regards to you and Mrs. Welss.

Sincerely yours

P/3871

March 26, 1965

Mr. Burton Cumming, Director La Mapoule Art Foundation 120 Broadway New York 5, New York

Dear Burton:

Thank you for your letter. The paintings listed as selections for the forthcoming exhibition at Vildenstein Gallery will be available from May 4 through May 28, and the information is listed below.

Stuart Davis, "Hot Still Scape for Six Colors", oil
1939-40 Collection: Edith Gregor Halpert
Charles Demuth, "Poppies", watercolor, 1929
Collection: Edith Gregor Halpert
Yasuo Kuniyoshi, "Strong Woman and Child", 1925, oil
Collection: The Downtown Gallery
Arthur Dove, "Maples Yellow Horning", oil, 1935
Collection: Edith Gregor Halpert

In addition you desired four Marin paintings. After your visit we discovered several others available and I should like to recommend the following:

"Mid-Manhattan II", 1932, oil, 22 x 28
Collection: John Marin, Jr.
"Movement No. 1 Boat Series, Deer Isle, Haine", 1927
Watercolor, 17 x 15 Collection: Edith Gregor Halpert
"From the Bridge New York City", 1933, watercolor
Collection: Wadsworth Atheneum

And one of the two following:

"Novement - The Sea and Portaining Thereto, Deer Isle
Maine Series #25", 1927, watercolor, 21 x 17
Collection? The Downtown Gallery
"Looking Seaward", 1921, watercolor, 194 x 164
Collection: Nr. and Nrs. Goodman

If you have a moment to come in, we can show you several of the actual paintings or the entire collection of photographs for your decision.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a reasonable scarch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halfert: Jam the Warin show yesterday en Bordon. Beautiful show ed excellent e cholyne. Conprehenten programma. I am at Josean Marin at Philleppin Quedeny. It selony I Louis Stern of hom york. agong proud was interested in etaking "Downtom nen york, 1525 9"/16 x 7 1/16 lent My 7-. Is there another print and what price. Le j- some T- , the fully John O'Comm D.

March 21, 1505. 5440 K.pling Road Bitts 100 ph 17 Pe.

esearchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Neiman-Marcus

March 17, 1955

MRS. EDITH HALPERT THE DOWNTOWN GALLERY 32 EAST 51st STREET NEW YORK, NEW YORK

DEAR EDITH:

Of course I'll be glad to lend you the O'Keeffe painting.
As a matter of fact, I'll be in Europe till the first
of June, so you are not inconveniencing us at all. We're
writing the University of Illinois to ship the picture
directly to you and after you get through with it, would
you send it back to Miss O'Keeffe, who wanted to reframe
it. That way I should have it back by the time we return
on June 1st. Have the credit read from the cohlection of
Mr. and Mrs. Stanley Marcus.

It's perfectly O.K. for Richard Miller to hold the Shahn painting.

Best regards,

Stanley Marcus

ek

Signed in absence of writer.

# LOOK

COWLES MACAZINES INC. Look Building, 488 Madison Ave., New York 22, N. Y., MURRAY HILL B-0300

FLEUR COWLES, Ausgeinte Echter

March 24, 1955.

Dear Miss Halpert:

Your letter to Mrs. Cowles regarding the mural to be painted by Stuart Davis for Drake University was received during her absence on a trip abroad. She will see it upon her return, which we expect will be some time early in April, and will doubtless let you know at that time whether or not she would be interested in your suggestion of a story for LOOK.

With all good wishes, I am

Sincerely yours,

Gertrude Chase

Secretary to Mrs. Cowles

Miss Edith Gregor Halpert Director, The Downtown Gallery 32 East 51st Street New York 22, N. Y.

I should like to take immediate stype to obtain them.

With buildet regards.

Survey.

Pet 17. Will

asst. Curator

MRS. JOSEPH GERSTEN 20 HIGHLAND TERRACE BROCKTON 40, MASS.

Mar. 9, 1955

Dear Edith

from the Contemporary lets association in Houston for the loan of our Kunyoshi for exhibition in April. Would you please arrange for it to packed and shypped to them as sorn as the Kunyoshi show is over? They have asked us to have the packer send his till to them.

# researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchaser is living at oan be assumed that of sale.

### STATE UNIVERSITY OF IOWA SCHOOL OF FINE ARTS IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

March 7, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

Thank you for your note and I can hardly tell you how I appreciate your cooperation as I have always appreciated it through the years.

I think it is quite possible I may find various reasons to come east about the time you are completing the plans so that we can work it all over together first. However, I feel confident we can handle it by correspondence and possibly long distance telephone, if I cannot see you personally. I have complete confidence in you.

Sincerely yours,

ayper

:js Dire

Another young man is James Leong of 1255 Montgomery.

Ban Francisco, Callifornia, and there are quite a few interesting painters in los Angeles who are handled by the Landau Gallery at 702 North La Clenega Los and present of Angeles 46, Callifornia.

Jodon's formes of latter to the landau delication of the landau delication of the latter to the latter of the latte

Indeed Talinill be very also to stand against time with a member of your foculty carried visitation in the bally dealing inclientally, bave you a coupy of the book requisions reaching under the title of "dow to doke a living as a Painter" by Kenneth arrie. I found it therewayly descincularing one I an aure you will.

EGH:mh

Maving open now every Frisky for artists, I had success in to see Severands of wittings during a very state in adultion to the many trips I took to verious perts of the country. There is no question but that there are a number of orthy artists without a home, but I hancely feel that the review is true also, because of the real estate froitities for exiliting in her York. There is ever to our list the artists I was narriaularly estanciastic about, there are not too many narriaularly estanciastic about, there are not too many named that I can ever to the country of the present time. A number of these have already anceared in the two issues of "Art to add the relief devece to reung telemt, but I mould like to add the relief deveced to reung telemt, but I mould like to add the relief deveced to reung the Chicago exhibition held here less espender.

Desaid Deker Marry Brorby David T. Corson Pekky Eska Miyoko Ito Francis Minnick Arthur Chamra Abbott Pattison Josewh J. Kulewski Mr. John O'Connor, Jr. 5440 Kipling Road Pittaburgh 17, Pennsylvania

Dear Mr. O'donnort

Thank you for your very nice letter. I am delighted that you saw the Marin show in Boston and were so well impressed.

I find that we have two copies left of the etching entitled "Downtown New York", dated 1925. The museum price is \$75. and I suppose that it would be logical to quote that to you.

Sincerely yours,

EOH:mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it example he established after a reasonable search whether on wrist or purchases is living, it can be assumed that the information permission has sale for the date of sale.

Mr. James S. Schramm P. O. Box 587 Burlington, Iowa

Dear Jims

You were a very good boy indeed to carry out the "command" of Dorothy by sending the Shahn drawings to us and I am now acknowledging receipt. Also, to keep our bookkeeping records straight I send you a credit slip and a new bill giving you leaway for the future.

You have been quite a stranger in recent months and I hope that your plans are to meet Dorothy in New York enroute to lows. In any event, I look forward to meeting you soon.

My very best regards.

Sincerely yours

WHIT .

The state of the s

Prior to published 60 years after the date of sale.

March 5, 1955 134 West 23 street New York 11, N.Y.

Dear Edith,

I have shown the enclosed synopsis to editors at two publishers and their initial response is favorable. At the moment it is being shown to the colleagues of the editors and the owners of the firms. Presumably within a few days I should be asked to make a more elaborate outline and present certain concrete materials such as copies of letters, etc. in order for them to evaluate more thoroughly just what I will have to work with, what the project would be as to length, treatment, etc.

If your response to this synopsis is also favorable, then we should have another conference to discuss it and ways to advance the project if there is a go-ahead in view.

Sincerely yours

Hubert Crehan

Another your men it isnes beong of 1355 Lontgomery. San Francisco Controllia, and there are quite a few into resting painters in hos inguies she pro handled Mr. Bernard Myers, Director all Maroll Sly da yearled ushami and ye

engeles di. U.lif Prair. Artist Research Project

The City College It I met roke a angle (time I ti Convent Avenue and 139 Street ides to House desting sometime in the high New York 31, New York Task and at party ones a material to the of the New York 31, New York Task and and at party of the p Dear Mr. Myers and to ano . Looken the soft to an east of the . The . The . The but or sounder dealers op welter plans simil e lines

I was very pleased to receive your letter indicating one vassi Ja that the research is on the way and that there will be the a report in connection with the exhibition problem for salders and in eny other maner - es e prediculaterre des peur Burvell.

Indeed I shall be very glad to spend some time with a member of your faculty when he calle. Incidentally, have you a copy of the book published recently under the title of "How to Make a Living as a Painter" by Kenneth Harris. I found it the roughly fascinating and I am sure you will.

Maving open house every Friday for artists, I had occasion to see thousands of paintings during a year this in addition to the many trips I took to various parts of the country. There is no question but that there are a number of worthy artists without a home, but I honeatly feel that the reverse is true also, because of the real estate facilities for exhibiting in New York. Since I added to our list the artists I was particularly enthusiastic about, there are not too many names that I can supply at the present time. A number of these have already appeared in the two lesues of "Art in America" devoted to young talent, but I should like to add the following from the Chicago exhibition held here last September.

Donald Baker Harry Brorby David T. Corson Peggy Esko Miyoko Ito Francie Minnick Arthur Okamura Abbott Pattison

March 7, 1955

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Mrs. Halpert;

We appreciate very much your kindness in giving us an appraisal of today's market values of the American folk art listed on the attached sheet. If you will send me your appraisal, together with your bill, in the enclosed envelope, as soon as possible, I shall be most grateful. With many thanks for your help, I am

Very sincerely yours,

Wrs. Albert T. Gardner

Assistant Curator of Paintings

who protesting the officer regarding written permission to both artist and purchaser involved. If it cannot be blished after a reasonable search whether an urtist or chaser is living, it can be assumed that the information shappinghed 60 years after the date of sale.

researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Cornwallis. Charles. Marquess. (1738 - 1805)
British General whose surrender at Yorktown
to the Americans under George Washington,
and the French under Admiral De Grasse,
after 20 days siege with his army of 4,000
men on October 19, 1781 ended the war of
Independence.

March 14, 1965

Mrs. Harry Shulman 1100 Ridge Road Hamden, Connecticut

Dear Mrs. Shulman:

It was so good of you to drop me a note.

It cannot tell you how sorry I am that illness continues in your family. Quite a few people I know are suffering with hepatitis and I can appreciate how miserable your husband must feel. However, as a cheering note, they all recover and start drinking heavily shortly after.

Keep your chin up. My very best regards.

Sincerely yours,

EGH:mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both sript and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

### SUGGESTED LIST FOR PROVIDENCE ART CLIM

### HILES SPENCER EXHIBITION

- The Cove, Orunouit. 1922. Oil on conves, 28 1/4 x 368.
- How York. 1922. Oil on canvas-board, 15 3/4 x 11 3/8".
  Hrs. Edith Gregor Helpert, 32 east 51 Street, New York 22
- Pown the Hill (Provincatown). 1924. Oll on wood, 16 x 20".
  The Whitney Maseum of American Art, 22 West 54 Street, New York 19
- Studio Table. 1925. Oil on canvas, 36 3/8 x 23 1/8".
  Dr. Harry A. Blutman, 125 Sast 63 Street, New York
- Mrs. Jerose Michael, 200 Bast 66 Street. New York
- Bedeide Table. 1928. Oil on canvasboard, 18 3/4 x 25 1/4". Fra. Edith Gregor Helpert, 32 East 51 Street, New York 22
- Ordnance Island, Bernada, 1928. Oil on canvas, 24 x 36".
  The Huseum of Modern Art
- White Factory (Paris). 1929. Oll on canvas, 20 x 26".
  Mr. Morton R. Goldsmith, 2 Stone House Road, Scaradale, New York
- The Green Table. 1930. Oil on conver, 50 1/4 x 40 1/4".
  The Whitmay Museum of American Art, 22 West 54 Street, New York 19
- Bristol Herbor. 0.19327 Oll on canves, 20 x 26".
  The Downtown Callery, 32 East 51 Street, New York 22
- Near Avenue A. 1933. Oll on canves, 30 1/4 x 40 1/4".
  The Museum of Modern Art
- Steel Country, 1937. Oil on canvas, 36 1/8 x 25 1/4". Rhode Island School of Design
- Heterfront Mill. 1940. Oil on cenves, 30 x 36". Hetropolitan Museum of Art, Fifth Avenue and 52nd Street, New York
- In the Cabin. 1947. Oil on convex over mesonite, 47 1/2 x 38 1/2".
  The Downtown Gallery, 32 East 51 Street. New York 25 22
- From the Lafavette. 1947. Oil on cenves, 32 3/8 x 18 1/4". The Downtown Gallery, 32 East 51 Street, New York 22

# LA NAPOULE ART FOUNDATION

Henry Clows Momorial

MARIE ELSIE CLEWS, President - DAVID J. COLTON, Vice President and Secretary - EVAN POTTER, Treasurer
GEORGE BURTON CUMMING, Executive Director

120 BROADWAY, NEW YORK 5, N. Y. . RECTOR 2-2694

March 23, 1955

Mrs. Edith Halpert The Downtown Gallery 32 Esst 51st Street New York, New York

Deer Edith:

The La Napoule Art Foundation was founded in 1950 to promote closer cultural relations between America and France, primarily through the medium of the fine arts. The enclosed brochure describes the activities that are carried on at the Chateau of La Napoule by our non-profit, educational institution. I am writing to tell you about a benefit exhibition of painting planned for the Foundation, and to ask your help in lending to it from your collection.

To symbolize the purpose of the Foundation we are preparing a special exhibition, selected by two art suthorities, showing an equal number of works by French and American painters done during the interim years, 1920-1940. About thirty paintings by ten French modern mesters will be shown in friendly juxtaposition to an equal number of works by ten of our own foremost modern artists. The American pictures, selected by Mr. Lloyd Goodrich, Associate Director of the Whitney Museum of American Art, will be by: Burchfield, Davis, Demath, Dove, Hartley, Hopper, Kuniyoshi, Marin, Shahn, and Weber. The French paintings, selected by Mr. Andrew C. Ritchie, Director of the Department of Paintings and Sculpture of the Museum of Modern Art, will be by: Braque, Chagall, Dufy, Leger, Matisse, Miro, Picaeso, Rousult, and Soutine.

The Exhibition, to be held at the Wildenstein Gallery in New York, will open with a gala preview for lenders and sponsors on Wednesday, May 4th, 1955 and run through the 28th. All expenses of organization will of course be born by the Foundation. A description of the loan we are requesting from your collection is enclosed herewith. The proceeds of the benefit will go towards obtaining fine exhibitions of American art for display in the art gallery of the Chateau, which attracts thousands of visitors each year from France and all the countries of Western Europe.

This exhibition of the best in French and American painting during the prolific and inventive years of the 1920s and 1930s will be a most unusual and interesting event. We hope that you will be able to help us in this instance.

Very sincerely,

Burton Oumming

Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF FINE ARTS
BOSTON DEPARTMENT OF PRINTS Zus. Edith Juga Poliput 32 East 51 St. Jan Jah 22 Dear you. Sulpert: You were a gracious complement to a kindsome apening gesterday afternoon! Onld you be good enough to send us a price list of the etchings exhibited in the show. I have are several we should have in the Print Department, and

VIA AIR MAIL

March 17, 1955

Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

I notice that the Kuniyoshi exhibit closes March 19. Mr. and Mrs. Gersten have agreed to lend Circus Ball Rider for our American Collectors Exhibit. If there is a crate for the painting, would you please have it sent to the above address, express collect, insured for \$550. If not, we shall have Budworth pick it up and send it with the other material that is coming from New York for the exhibit. We should appreciate it if you would send us the enclosed card when the painting leaves your hands.

Mrs. Gereten reports that you have photographs of the following: Kumiyoshi, Circus Ball Rider; Jack Levine, Royal Family; and O'Keefe, Red Hills. Would you send us one of each? We shall be glad to return them or reimbures you for them, whichever is more convenient.

Many thanks for your help.

Sincerely.

(Mrs. Robert D. Straus) Co-chairman - American Collectors Exhibit

CR:ER

# THE BUFFALO PINE ARTS ACADEMY

# ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

March 2, 1955

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

This big Marin show is certainly putting a crimp in an important area of our Anniversary Show. I am writing once again to ask if you know of a good Marin, painted between 1905 and 1913, which we could borrow from about the 1st of May until the middle of June. I certainly don't want to leave him out of the exhibition, but I'd rather do that than put in a poor one. I hope very much that you can come up with an idea here.

Sincerely,

Edgar C. Schenck

Director

ECS:eb

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be catablished after a reasonable scarch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

down the mast and I would be
glad if you could advise me
what I should do with it. Why
a whale landed so far inland
I suppose it was a daily reminded
for Mr. Noyes of his home by the
sea as it has bein for me a daily
reminder of my home on the coast
of Sweden

Your very truly Charles Tefersen

322 Irvine ave. H. Taul 2 Minn.

March 15, 1955

Mr. Henry Clifford Curator of Paintings Philadelphia Museum of Art Parkway at Fairmount Avenue Philadelphia 30, Pennsylvania

Dear Mr. Clifford:

The enclosed copy is self-explanatory. This is in relation to your letter of March 3.

I hope that your Board of Governors approves this watercolor, as I think it will prove an interesting complement to the large, recent oil in your collection. Indeed I shell bear you in mind in my gift program. Perhaps when I am next in Philadelphia we can discuss the matter and I can get some idea of what artists are of special interest to you, so that I may gage my future plans accordingly.

Meanwhile, my very best regards.

Sincerely yours.

ECH: mh eno. Po were fell

March 14, 1955

Mr. Mitchell A. Wilder Colonial Williamsburg Williamsburg, Virginia

Dear Mr. Wilder:

I have been hearing rumors to the effect that the objects purchased by the Metropolitan Museum from the Museum of Modern Art and previously in the folk art collection of Mrs. John D. Rockefeller, Jr., were now being acquired by Williamsburg.

If this is so, I thought you might be interested in the fact that I have a large file of material in connection with these objects, and will be very glad to pass the data on to you if you think it will be helpful. A record of exhibitions and reproductions is almost complete and that could be included.

Do let me know if you would like to have this material, so that I can get my secretary started on it in the near future.

Sincerely yours,

EGM : mb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urohaser is living, it can be assumed that the information hay be published 60 years after the date of sale.

Mr. Montfort Dunn, Acting Director The University Gallery University of Minnesota Minneapolis 14, Minnesota

Dear Mr. Dunn:

Thank you for your letter.

The Kuniyoshi painting "Fish Kite" belongs to Mrs. Walter Pacocke, Drake Hotel, Chicago, Illinois, and we haveno control over the painting under the circumstances. May I suggest that you write to her immediately, as she may agree to have the painting chipped directly to Hinneapolis for later return to her. We shall hold the picture a few days longer, although the exhibition closes today - awaiting word from you.

Incidentally, we have a number of paintings and sculpture which may fit into the exhibition. There's a painting by Karl Zerbe of an interior with table on which a large fish is resting. There is a hard-some painting by Niles Spencer entitled "Loaves and Fishes" which includes the theme subject and a fascinating painting by Georgia O'Keeffe of a fish hook and fly against an Hawaiian landscape. The Metropolitan Museum owns a late drawing by Kuniyoshi with a fish head. Zorach has a recent soulpture of a fish in cnyx.

In addition, we have a very exciting group of early American sculpture, as well as recently made examples hammered on the original Cushing molds of the 19th century. Photographs of the folk art are enclosed, together with the specific data.

Will you please return these if you are not interested in including them in your show. Thank you for your courtesy.

Sincerely yours,

EGH:mh

tior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be nablished after a reasonable search whether an artist or nechaser is living, it can be assumed that the information ay be published 6tt years after the date of sale.

March 21, 1956

Dr. Heinrich Schwarz, Curator The Davison Art Genter Wesleyan University Kiddletown, Connecticut

Dear Dr. Schwarz:

I have just received a letter from Richard Davis of the Minneapolis Institute of Arts asking that I write to you about the Stuart Davis serigraphs.

In addition to one made a good many years ago with which you are familiar, he has just completed another which has not been shown anywhere. The titles are as follows:

"Bass Rocks" 12" x 8 3/4" 1939 \$35.
"Study for Drawing" 8 3/4" x 7%" 1955

As soon as the latter is matted, we shall send both prints to you at Wesleyan.

For your information, we also have black and white lithographs by Davis, as well as by Kuniyoshi and Sheeler; etchings by John Marin; and theorems and serigraphs by Ben Shahn. Do let me know whether you are interested in having examples by the other artists mentioned.

My best regards.

Sincerely yours,

EGHimh oo: Mr. Richard Davis Mr. Joseph Gersten Highland Terrace Brookton, Hassachusetts

Bear Joe!

I want to express my deep gratitude for your generosity in lending "Circus Ball Rider" to us for the occasion.

The exhibition was a great success and your painting was among those most admired.

We shipped it several days ago via Budworth to Houston at the request of Mrs. Straus, with whom I know you! have communicated. A receipt will be sent to you directly from Houston.

When are you and Isabel coming in to say hello and to see the O'Keeffe exhibition? Do let me know in advance and please save an evening so that we can really have a good gossip.

My best regards.

Sincerely yours,

KCH : mb

tior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information pay be published 60 years after the date of sale.

2940 LAZY LANE HOUSTON 19, TEXAS

March 15, 1955

Miss Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Miss Halpert:

Enclosed find copy of Miss Hogg's letter to you dated February 15, 1955.

We regret that there has been a misunderstanding about the figure of Columbia, but, as stated in the letter, Miss Hogg did not care to purchase it unless she could have it here by March 7.

Yours very truly,

Secretary to Miss Hogg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information rany be published 60 years after the date of sale.

V Hammer / 2 8 0410

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the law offices of SOLINGER & GORDON 250"Park Avenue, New York 19

March 4, 1955

MEMO TO EDITH G. HALPERT:

Your attention is invited to the fact that under a new provision of the Social Welfare Law of the State of New York, every charitable organization, and that includes the Foundation, is required to file an annual report each year prior to March 31st. Accordingly, this is a reminder to have your accountant prepare and file such a report before the end of this month, for the period January 1, 1954 to December 31, 1954.

I assume he will take the responsibility of doing this each year and we will not call the matter to your attention again.

Best regards.

Phi

Mrs. A. F. Hedman 1212 North Panorama Drive, N.E. Chattanooga, Tennessee

Dear Mrs. Hadman:

Thank you for your letter and forgive me for the delay in replying.

With the number of talented artists in America, it has become more and more difficult to be launched, in spite of the greatly increased number of art galleries, not only in New York but in many cities throughout the country.

It is always wise for an artist to contact the museum in his own locality for advice from the director who is more familiar with the general activities in the art world and is equiped to recommend an artist to a gallery or to suggest the type of large exhibitions current in the United States.

I would suggest that you get a copy of the last issue of Art in America, published in Cannondale, Connecticut, and write to the suseum person who covered the southern section. But the best bet would be to work directly with your own museum.

Sincerely yours,

1725 - mb

Mr. Lyonel Feininger 235 East 22 Street New York, N. Y.

Dear Mr. Feininger:

Because I appreciate an artist's loyalty to his gallery. I did not appreach you until I had occasion to clear through Mr. Ralph Colin.

He advised me yesterday that he was writing to the artists associated with the Curt Valentin Gallery to the effect that the gallery will not continue, and that the artists are free to make other associations.

As you have had occasion to know. I have been a great enthusiast of your work and have from time to time purchased a number of paintings from the Lilienfeld Gallery and subsequently from the Curt Valentin Gallery. As you will see from the names listed at the bottom of the letterhead, we are concentrating on a small group of outstanding American artists and I feel very strongly that this will be an excellent environment for your work. Selfishly, too, I feel that it would be very advantageous for the gallery and for the indulgence of my enthusiasm.

I hope you will let me come and see you and Mrs. Feininger to discuss this matter further. It will be a great pleasure to see you again.

Sincerely yours

WIND A

March 21, 1955

Managing Editor American Heritage 551 Fifth Avenue New York 17, New York

Dear Sir:

Once again and for the fifth time we have received a notice to the effect that our subscription was canceled for nonpayment.

This has reached a stage which I am sure you will agree is entirely inexcusable and all I can say is that I regret having recommended the magazine to so many of my clients and friends. Never in my experience have I seen such utter inefficiency.

A copy of my letter dated February 12 is enclosed. This is self-explanatory and in part may explain the reason for my justifiable indignation.

And will you please inform your bookkeeping department to record the check.

Sincerely yours,

EGH: mh en c. one are responsible for observing whites printed permission who after a reasonable search whether an artist or are is living, it can be assumed that the information published 60 years after the date of sale.

# Prior to publishing internation regarding sales transactives earthers are responsible for obtaining written permission both artist and purchaser involved. If it eathed be established after a reasonable rearch whether an artist of purchaser is living, it can be assumed that the informationary be published 60 years after the data of sale.

# PHILADELPHIA MUSEUM OF ART

TRESPHONE POWERS 5-0500

PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30

March 3, 1955

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

Forgive me for not having answered your letter sooner. As you may have heard, we have been very busy here what with various changes in the Museum as well as getting ready for the whole City of Philadelphia to pour through our portals in one great jamboree last Friday!

I should be delighted if you could ask Mr. Schniewind to arrange to have the Stuart Davis Windshield Mirror sent directly from Paris to us here. We will then show it at the first Governors' Board Meeting after its arrival and I feel sure they will be most happy to accept your generous gift. Just judging from your photograph I think it must be a most interesting item and an excellent addition to our collection.

Don't forget us if you have any more generous urges about any other artist!

Huy Clifford

HENRY CLIFFORD

Curator of Paintings

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James Truly-James Aooc

# The Metropolitan Museum of Art

March 10, 1955

Mrs. Albert T. Cardner
Department of Paintings
The Metropolitan Museum of Art
New York 28, NewCTappS12

(enrygleos boow bavese)

'Pennsylvania Geraan
Seated Woman

Dear Mrs. Gardnews.000

Weatherware - Frank: Torse (cast iron)

I am listing below.the current market values of the objectsodescribed a progradues wherein:

|   | American, second quarter                            | XIX Century      | 9  |            |            |
|---|---|------------------|--|------------|------------|
|   | The Quilting Party                                  | Oil on Wood, 19  | $\frac{1}{4} \times 26 \text{ L/8 in.}$          | \$ 2500.00 |            |
| V | American, first quarter XIX Century v viersonis     |                  |  |            |            |
|   | Child with a Dog                                    | Oil on canvas.   | 244 x 15 1/8 in.                                 | 2250.00    |            |
| V | American, about 1790                                |                  |  |            |            |
|   | Baby in a Red Chair                                 | Oil on cenves,   | 22 x 15t in.                                     | 3000-00    |            |
|   | Edward Hicks  |                  |  |            |            |
|   | The Residence of David Twining in 1787              |                  |  |            |            |
|   |   | Oil on canvas.   |  | 6000.00    | PROCESS C. |
| V | Edward Hicks  |                  |  |            |            |
|   | The Pesceable Kingdom                               | Oil on canvas.   | $17\frac{1}{2} \times 23\frac{1}{3} \text{ in.}$ | 6000.00    |            |
| 1 | American, early XIX Cents                           | irv              |  |            |            |
|   | Glass Bowl with Fruit Watercolor and mice on paper, |                  |  |            |            |
|   |   |                  | 18 x 14 1/8 in.                                  | 900.00     |            |
|   | American, XIX Century                               |                  |  |            |            |
|   | Deer Quill pen and brown ink on paper               |                  |  |            |            |
|   |   | •                | 21 7/8 x 29 in.                                  | 300.00     |            |
|   | merican, Pennsylvania German, first quarter XIX     |                  |  |            |            |
|   | Horse with Saddle                                   | Quill pen with   | watercolor on paper                              |            |            |
|   |   |                  | 22 7/8 x 17\frac{1}{2}                           | 450.00     |            |
|   | merican, XIX Century (Charles Woolsey Lyon?)        |                  |  |            |            |
|   | Crucifizion   |                  |  |            |            |
|   |   | •                | watercolor on paper.                             | 400.00     |            |
| × | Corbin, fron Indiana                                |                  |  |            |            |
|   | Henry Ward Beecher                                  | Carved wood scu  | Inture   | 2600.00    |            |
|   |   | 20, 100 HOOD BCG | Thousa.  | 2500.00    |            |
|   | American, XXX Century                               |                  | 0154.5 (DOM: 0.00)                               |            |            |
|   | Eagle   | (Carved wood sou | lpture, 56 in. high)                             | 7500.00    |            |
|   |   |                  |  |            |            |

this all over a couple of times in detail with Joe Fraser who is a good friend of yours and I feel a good friend of mine. He suggested that I simply write you my feelings and hopes and aspirations as far as the situation is concerned and so I am taking his advice. If you can see a way to let this picture come to our collection for \$2000.00, I would like to buy it. I hope you can.

Sincerely,

David.

Mr. John O'Connor, Jr. 5440 Kipling Road Pitteburgh, Pennsylvania

Dear Mr. O'Connor:

Since Jack Levine is now with the Alan Gallery, I would suggest that the Tri-Centenary Committee write him directly, so that he in turn can communicate with the lenders. I am sure Charles Alan will occoperate with you.

I sen one personally - "King Schelemo" - and will be glad to lend it for the occasion in addition to others you may obtain from Charles Alan.

Under separate cover we sent you one of the two remaining copies of the Ben Shahn book. You just made it in time.

My best regards.

Sincerely yours,

EGH : mh

serchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an urtist or robuser is living, it can be assumed that the information by be published 60 years after the date of sale.

Hiss Ima Hogg 29b0 Lazy Lama Bouston, Texas

Dear Miss Hogg:

The Eagle was returned to us, and I presume all the other objects have reached you, with the exception of the Pilot Boat Figure of Columbia. I am very eager to learn how these objects look in their new home.

As I advised you originally, one arm of Columbia was broken and we arranged to have it repaired by an expert who is making an armature to insert within the metal arm as additional support and leverage. He is also removing the recent paint so that the figure will be in its original condition. It is too fine an object not to have repaired to perfection. Thus, a time element is mecessary to attend to it properly and I am sure that you will not mind the delay under the circumstances.

The restorer asked whether you would like to have the figure sprayed with an outdoor varnish when it is completed, although the weathering should not effect it after its use on a boat. However, I would like to have your reaction to this and shall follow your wishes in the matter. It will probably take two more weeks for the figure to set permanently.

Meanwhile, I am enclosing a bill for the objects you have slready received.

I do hope you will be North in the near future and that I shall have the pleasure of seeing you again.

Simcerely yours

Miss Margit Varga Life Magazine 14 West 49 Street New York, N. Y.

Dear Mise Varga:

I am so sorry you could not be with us yesterday afternoon.

However, since you are now involved in Americans, I shall no doubt see you in the near future, as I imagine you will want to include some of the very rate items in our collection as well as to see photographs of Folk Art in various Art Museums in this country, as well as in Honolulu. As you know, we keep a complete record in our picture file,

About the "American Heritage" (I did not know that this was to be an art feature). I sent your editor—ial office an outline made of a similar project about a year and a half ago. Would you like to see a copy of this, or has he referred the material to your

Sincerely yours

BORT .

artist and the public. Her early awareness of this major difference permitted her to make policies by which she conducted her gallery and has accounted for her success: a symbol of which might be the recent exhibition of Ben Shahn marking the 25th anniversary of his association with the Downtown Gallery which was attended by 12,000 visitors.

concerning the sense of dedication to the artist, Mrs. Halpert's view is that in state of our culture the arrival on the art
scene of the woman dealer is not only a boon to the artist but
a necessity, since the role of the dealer in sustaining a gallery
and projecting its artists demands a set of traits and a kind of
energy that is more characteristically female than male.

Since 1926 when the Downtown Gallery was on 13th street in the Village, it has moved more than once before arriving at its present location in a brownstone building on East 51st street between Madison and Park. Each move has followed on some basis shift in the New York art world, reflecting the ambition and the confidence of the entire scene beginning with the artist himself, the dealers and the interested public who support and collect American art.

In 1926 there was perhaps four or five galleries that dealt in American art. Today there are at least 120 galleries in New York most of which are exhibiting contemporary or native painting, sculpture or graphic work. This interval marks the new awakening of curiosity about American art and its achievements, as shown by the increase in gallery attendance, sales of art works, books about art and reproductions; it marks a period of new collecting tendencies, of radical changes in taste, styles and movements. It marks the epoch of the emancipation of the American artist from the influence of much of the European tradition, the development of authentic local traditions and the creation of art forms that give expression

cerchers are responsible for obtaining written permission mobile artist and purchaser involved. If it cannot be ablished after a responsible search whether an artist or obtaining it living, it can be assumed that the information y be published 60 years after the date of sale.

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The Man get to She burne.

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as There he go to

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Ale Thy Whe & Take

Jood Care of John

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Mac 2 - [1955?]

March 15, 1955

Mrs. Jean Lipman, Editor Art in America Cannondale, Connecticut

Dear Jean:

Thank you for your letter. Indeed I was delighted to hear that members of your board approved several of my suggestions. I feel very strongly that the time is ripe for a creative magazine and I am sure that you can put it over.

I agree with your committee that occasional special issues could and should be scheduled. There is a great deal to be done in a truly constructive program. Good luck!

In connection with our mutual friend, Maxim Karolik, I did speak to Charlotte Devree about a year ago and as a matter of fact invited the Devrees and Karolik to dinner one evening so that the chance meeting would create the proper rapprochement. As far as I know nothing happened, but I still think that she would be the ideal person to do this. I" have heard of no plans otherwise for such a profile and am not sure that Haxim would cotton up to the idea unless it had something to do with his proposed plan to launch himself as a singer in a big way. You know him well enough to discuss the matter with him and to decide on the person to do it. I believe that it would be an interesting contribution and a big pullerinner for the magazine. There are other collectors, museum officials, writers, etc., who should receive recognition in the art world and should make interesting reading, as the public is pretty much fed up with oriticism in America, but is always interested in the personality.

Why don't you let me know when you and Howard plan to be in town over-night so that we can arrange to have dinner at my house and discuss some other ideas - if you are interested. One of the thoughts I have is a survey on the exhibition program in America, which has reached a very serious impasse and I think a very constructive job could be done of interest to all factions in the art world and of great value for finite to all factions.

EGH: wh

distributed to members. I offered these to him for \$100. This, more than any other single event, suggests to me that I am becoming a one-man publishing house.

Finally: I think it was right not to jump in, pen in hand, just because Sweeney had never written an O'Keeffe monograph. In the long run the figure who most deserves whatever I have to give is probably Stuart Davis. An authentic talent, with a definite place in American history. But this is not the moment.

I have gone across country just to make everything difficult, it often seems to me; but perhaps things will be simpler later. I have my hands full now as it is.

Once more, thanks for everything; and I sign myself -- between battles -- with effection.

Ever yours,

Frederick S. Wight

Director of the Art Galleries

PSW:44

•250 905 ₽30d R/S

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Dear Harvey:

Stuart Davis' address is 15 West 67 Street. However, I had already asked him for a statement and expect it within the next two days when I will forward it together with that of Charles Sheeler.

I am waiting for Stuart's statement in the hope that there will be something which can be used for "hot publicity" so that your announcements will bear all the necessary elements to break into various publications.

Apropos of the exhibition, I have been working very closely with Saarinen about the Davis mural in the hope that we can avoid installing it directly on the plaster wall at Drake University, which again would make it as impossible to move as the Radio City and Broadcasting Station murals. My plan was to have the three sections of the mural now in progress applied to independent panels. which in turn could be fastened to the existing wall at Unfortunately, this involves considerable cost beyond the original buaget and I hope that my letters outlining the project and making it clear that from a national standpoint (for the benefit of the business men on the committee of the Cowles Foundation) the three independent paintings would prove far more valuable in time than one individual mural applied to a wall. Whether this commercial logic will or will not work, I do not know, but will let you in on the secret as soon as I hear from the committee or from Mr. Scarinen. Meanwhile, I was asked to get exact costs for both methods so that a comparative figure may be obtained. The complex manipulations require some time, but we should get some definate information within a month when the Walker Art Center and the Whitney Museum will be apprised of all facts. Otherwise there is no reason to believe that the exhibition of paintings will not be available. I would suggest however, that you communicate with Henry Hope about the Indiana mural, as a decision will have to be made at that point. Incidentally, I thought you would like to



## THE SHATZ PAINTING CO.

INC

30 ROCKEFELLER PLAZA NEW YORK 20, N. Y.

PHONE CIRCLE 5-6950



March 17, 1955

The Downtown Gallery 32 E.51st Street New York 22, New York

ATTENTION: Miss Edith G. Halpert

Dear Miss Halpert:

In reply to your letter dated March 14th, in connection with the application of murals, please be advised that we would be delighted to hang these murals for you on section panels of some material furnished to us.

Our cost for the performance of such work on the panels, furnishing and applying lead paste, and the application of the murals would amount to approximately \$375.00. We would not be interested in applying these murals in the state of Iowa, as our expenses would be out of line.

However, we would be happy to recommend the following contractors who I am certain could apply these for you. These are very successful contractors in Iowa.

Mr. Alfred A. Thorp 3915 Forest Ave. Des Noines. Bernstein-Rubin Co. 4216 Lincoln Ave. Des Moines.

O. N. Thompson 123 Madison St. Waterloo.

We wish to thank you for your inquiry, and certainly trust that we can be of service to you in the very near future.

Respectfully yours.

THE SHATZ PAINTING CO. LNC.

J. W. ZUCKER, President

JAZ; EB

ertist and parchaser involved. If it cannot be define a reasonable search whether an artist or is living, it can be assumed that the information blished 60 years after the date of sale.

March 21, 1965

Mrs. Fleur Cowles Look Magazine 488 Madison Avenue New York, New York

Dear Mrs. Cowles:

As you probably know, Stuart Davis was commissioned to paint a mural for Drake University.

Because one of the other magazines has some idea of an article illustrating the progress of the mural through photographs of the artist at work. I thought that you might be interested in arranging for such a feature to be published when the mural is set-up later this spring.

The idea we have is to propare a series of photographs or color plates showing the progress of the mural. We have the original drawing, the completed cartoon in color and he has one of the three panels finished with the two others in the under painting stage. His studio is in New York and it would be very simple to follow through from time to time with the bulk of the photography planned immediately, as all the things listed are ready to shoot.

Won't you please let me know whether you would be interested in this project and if so when you would like to have a meeting arranged with Stuart Davis.

Sincerely yours,

EGH: mh

EDWARD MASSIR, M. D. 457 N. EINGSHICHWAY BLYD. E.POSHICHWAY AND WATERAN ST. LOUIS S. NO. FORMY 7-8788

March 24, 1955

Downtown Gallery Park Avenue & Madison New York City, New York

bear Strat

I am told that you handle paintings by Marin.

I will appreciate hearing from you. Perhaps a catalogue on his paintings, or perhaps some photographs evallable would like very much to see what types of paintings you have by this artist. of his works and of course, the price of them also. on could send me

Wrs. Edward Massie 9806 Litzsinger Road st. Louis 17, Missouri

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the "Loughborough Echo" dated 25th February, 1955

The mystery of the origin of the huge figure of the Cornwallia recently installed for the benefit of the Sea Cadets of the training Ship "Venomous" on Nottingham-road, has been solved in some measure by an old booklet I have received from Miss Kirk, of Woodhouse Eaves. This figure once stood at the entrance of the Grotto Tea Garden, which was situated on an elevated rock above the cave and close to the Parish Church at Woodbouse Eaves. The booklet, which is dated 1885, thus describes the Grotto Tea Garden: "From its height can be seen the most magnificent scenery in the county; and in the summer season of the year, when Nature developes all its sublimest charms, giving joy to the universal heart, such unsurpassing grandeur should be witnessed by every true lover of the works of creation. As a health resort it is unequalled in the district." This garden belonged to a Mr. Edward Sills, of Leicester, and there was accomodation for 300 persons for tea, and stabling for 20 horses. Large parties were advised to bring their own provisions, but hot water was provided and utensils for tea were charged at 2d. per person with 6d. per every 25 for washing up, whilst small parties could be provided with bread and butter and tea for 6d. each, with an egg thrown in for 3d. extra.

This place must have been a very popular rendezvous and it prompted one, George Burden, to write a poem, entitled "The Forest Grotto — A Reverie," written in the Grotto Garden, Woodhouse Eaves. This poem runs to 29 verses in eloquent and fulsome language. Of the status our poet writes:

Here Cornwallis, form gigantic, Near the entrance boldly

As if for the foe full ready, And whate'er the strife

demands;

This status, says the booklet, is Ily feet high and weighed 12 cwts. Lord Cornwallis was a statesman and soldier and once

University of Minnesota
The University Gallery
Minneapolis 14
March 14, 1955

OPTICE OF THE DIRECTOR

Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Thank you so much for the Ben Shahn drawings. The show opened the first part of this week and should have quite an attendance as there are many activities here just at this time.

We have been assembling material for a theme show based on fish and fish forms in various periods and cultures. This exhibition will open the 7th of April. We note that a canvas by Kuniyoshi: FISH KITE appears in your current exhibition of his work, closing the 19th of this month. Do you suppose it would be possible to include FISH KITE in our exhibition? The painting would be returned on the closing of the exhibition, May 13.

Gratefully yours,

Montfort Dunn Acting Director

### 740 PARK AVENUE NEW YORK 21, NEW YORK

Dear Edith,

Having one example of these figures I just do not think that we want another. We have so much now that unless we find something to knock our eyes out let us let it go by.

Those Gilberts are the top, what a happy day we had together.

Lets go somewhere else before I move away for the summer.

"eaps of love,

Affectionately,

"ar. 31st. [1955]

lletro

Senora Marta de Santamarino The Weylin 54 Street and Madison Avenue New York 22, New York

Dear Senora Santamarino:

Thank you for your check.

I am so glad that you are enjoying the picture, and appreciate your telling us so.

Sincerely yours,

EGH:mb

we provide the modulation of the provided permission care bers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist of chaser is living, it can be assumed that the information y be published 60 years after the date of sale.



TELEPHONE FRANKLIN 2-7070

EDWARD BYRON EMITH

EXECUTIVE VICE PRESIDENT

# THE NORTHERN TRUST COMPANY

# PIFTY SOUTH LA SALLE STREET

Chicago so, Illinois

March 2, 1955

Mrs. Edith G. Halpert Director The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

After considerable thrashing around, I have finally decided to return the Stewart Davis you so kindly let me have on approval. It was a hard decision to make. Although I really like it very much, I still do not feel I like it quite enough actually to buy it! I hope I can find something I like, possibly also one of his, the next time I am in New York. Thank you very much indeed for bothering to send it all the way out here. I hope it did not cause you too much trouble.

I will be in New York in about two weeks and will be looking forward to stopping in and seeing you then.

Sincerely,

Translation Washington

Executive Vice President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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# Robert T. Markson 20 Boylston Street Boston, Massachusetts

March 14, 1955

John Marin, Jr. The Downtown Gallery 32 East 51st Street New York, N. Y.

Dear John:

I went to the Museum show yesterday, and now, more than ever, I feel that the period from 1920 - 1930 excites me the most. I was very much enamored of the Stieglitz collection, and I suppose the reason for that is quite obvious--it's a handsome collection in the period to which I am attracted.

Is there anything in that period still available? I notice that "No. 21 Stonington, Maine" done in 1923 is marked "Property of John Marin, Jr." Is this one available? And if so, could I swap it for the one I have—to which I am not attracted?

It is quite simple, John, for me to give this to a museum, true, but I would like to have a John Marin and I would like to have a John Marin in the place of the one I have—in the period I like.

What is your suggestion?

Sincerely,

RTM: TB

Mr. Peter A. Wick, Assistant Curator Department of Prints Museum of Fine Arts Boston 15, Massachusetts

Dear Mr. Wicks

Thank you for your letter. I too enjoyed the quickie last Wednesday, and hope that we can repeat it in the future.

Under separate cover I am sending you photographs of the two Demuths and if you are seriously interested, I shall telephone the lady to investigate her current temper. Perhaps she is more vulnerable at the moment and if so I shall venture the trip to Pennsylvania. I am also including a photograph of the erchitectural Demuth owned by U Keeffe and available for sale - but at the moment on exhibition at Lincoln, Nebraska.

I am also sending the small group of Max Weber woodcute, including the three I purchased recently and two which I removed from my own collection. I have also checked the various galleries in New York where Webers were possible and find that there are none available in New York. I did not bother rematting these prints, but shall do so if you are scriously interested in any of these I am sending you.

Sincerely yours,

ECH: mh

### CAROLINA ART ASSOCIATION GIBBES ART GALLERY CHARLESTON 5, 5, C.

11 March 1955

Mrs. Edith Gregor Halpert, Director, The Downtown Gallery, 32 East 51st Street New York 22, New York

Dear Mrs. Helpert,

The two boxes with Miss O'Keeffe's paintings went off this afternoon. The Express people say that they will arrive in New York on Tuesday at their destination. We had them shipped to Bidworth's and we packed them as they were packed when we received them. I trust that everything will arrive in good order.

The small break in the glass of winter trees we did not touch. The rrisk of opening the frame seemed greater upon close examination that the risk of leaving the crack, since it was very unobtrusive and not likely to damage the canvas.

Thank you again for your help and your kindness.

Sincerely yours,

Helen G. McCormack, Director, Gibbes At Gallery Mr. John Maxon, Director Museum of the Rhode Island School of Design Providence 3. Rhode Island

Dear Mr. Maxon:

We have firelly straightened out our problems in connectation with the Ben Shahn situation and can arrange to lend you a painting for the Jewish Tercentenery in America opening on April 17 at the Rhode Island School of Design. The title of this picture is "New York". It was painted in 1947 and measures 48" x 36".

A photograph is being sent to you under separate cover. Please let me know whether you wish to have this in the show and if so, what arrangements are being made for the pick up.

Sincerely yours

FORTA

# THE MUSEUM OF MODERN ART IT THE THE THE ANNIVERSARY

NEW YORK 19

17 WEST 53+d STREET TELEPHONE: CIRCLE S-8900 CABLES: MODERNART, NEW-YORK

March 17, 1955

Dear Mrs. Halpert:

We are sending under separate cover a check to your order in the amount of \$15.00. This represents the artist's share of one commercial rental made recently by the Art Lending Service for Marin's "Roadside in Maine."

Sincerely,

Morence Olson Art Lending Service

Mrs. Edith Gregot Halpert Downtown Gallery 32 East 51st Street New York 22, New York Prior to publishing information regarding sales transactions, escarchurs are responsible for obtaining written permission from both artist and purchases involved. If it cannot be adobtished after a reasonable search whether an artist or surchases is living, it can be assumed that the information may be published 60 years after the date of sale.

March 21, 1955

Miss Gertrude Schweitzer P.O. Box 267 Palm Beach, Florida

Dear Kies Schweitzer:

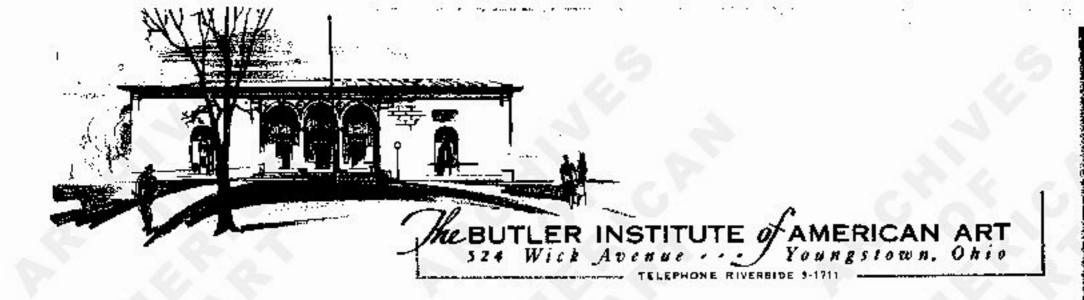
Thank you for sending me a catalogue of your current exhibition. It appears most interesting and I hope that you have great success with it in Palm Beach.

My best regards.

Sincerely yours,

EGH:mh

that's are responsible for otherwing written permission of the artist and purchases involved. If it cannot be shed after a reasonable search whether an artist or seer is hving, it can be assumed that the information a published 60 years after the date of sale.



March 24, 1955

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Dorothy and I have just returned from our winter vacation to find your letter of February 23 and the clippings of our Kuniyoshi picture which appeared in the New York Post and Herald Tribune. We are very glad to have the clips and to hear that the show was such a success. I am personally very fond of this picture and naturally am pleased to have it in the collection. Some time I would like to acquire a good oil of Yas!.

We shall hope to see you some time in the near future in New York.

Sincerely,

Jos. G. Butler,

TAR . he

Blav Edith; Enclosed check is for the Marin Catalogue, Throught home today. Idont lanurette price of the abstract vil in the Kramer foyer, but in ease the Kramere do not choose it fortheir uns fréture, I would like to trade in the two watercolors (40000) against the vil. Tobe sure the water whraane not paid for and undelivered. Space in the nuceum in Uréluta is a definite problem, so that I moulable adding one freture instead of two. What say you Elizabeth. act March 55

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# ZIEGFELD THEATRE

int prints 3/19

March 10, 1955

Miss Edith G. Halpert The Downtown Gallery 32 East 51st Street New York City

Dear Miss Halpert:

Yes, as you "vaguely recall," I am interested in sculpture. And during the past year I have acquired what several knowledgeable people consider a good many first-rate examples of completely first-rate sculptors.

The last important piece was the heroic-sized ADAM, by Rodin, which I purchased from the Rodin Museum in Paris and which is now on the grounds of my place up in Mount Kisco. In addition to this example of Rodin, I also have the No. 1 cast of this sculptor's 50° study for the big BALZAC monument. (I think I mentioned the last time we chatted at length in your upstairs salon that I had acquired this intriguing chunk of bronze from Jacques Seligmann.)

I got back to New York a couple of days ago and, as per usual, my desk is piled high with stuff which has to be disposed of before I can get around to the pleasant chore of discussing the "very important" Rodin sculpture in the original stone which you wrote me about in your letter of February 26th. It would, perhaps, expedite things if you would be good enough to have some one drop off the photographs of the Rodin stone at my apartment at the Ziegfeld Theatre, and with them any other information concerning this sculpture which you would care to pass along. Then, as soon as possible, I would stop in to see you, hoping that the next time you write me you would more than "vaguely recall" my visit.

Cordially,

BILLY DOSE

BR:S

P.S. I had Nat Kaz execute a 7-foot version of his DOX QUIXOTE in bronze. It's now on my grounds in Mount Kisco, and it's a mighty handsome thing.

Mr. John Denman 9 Hashibache Nakano-ku Tokyo, Japan

Dear Mr. Denman:

Coincidentally with the receipt of your letter, a superb Kuniyoshi was delivered to me for consideration. A photograph of this is enclosed, although it is not a very effective reproduction. This wash drawing, dated 1944, was sold immediately after Kuniyoshi delivered it to Kr. Levinson, a collector of old masters who decided to make the one exception by way of a Kuniyoshi. Mr. Levinson died a few months ago and his estate is now liquidating the collection. Because so big a lose is suffered in connection with the minor masters, the attorneys are evidently trying to make up for it on the modern plotures. The large oil has already been sold for a very high figure and we have been asked \$500. for "Shy Young Girl" and would naturally like to make a profit of \$100. on the deal.

It is really one of his outstanding examples and there is enough color in the upper part to enhance the effect of a painting. I would recommend this picture very highly.

Very shortly I shall send you the information regarding the oatalogues, although I hate to bother you about this matter.

And please do let me know about the Kuniyoshi as promptly as possible, since I have not actually purchased it as part of my resentment toward the family for wanting to make a large profit.

My best regards to Mrs. Denman.

Binograly yours,

ORD amb



Mrs. Edward Kassis 9806 Litzsinger Road St. Louis 17, Missouri

Dear Mrs. Massie:

Yes, we are sole agents for the work of John Harin.

We have a complete selection of his work, with examples dating from 1905 through 1965, and embracing a complete organ-section of subject matter, mood and treatment, fully illustrative of his important contribution.

It would be very difficult for me to select several photographs because of the wide variety and the equally wide variation in taste. Therefore, I am sending you - under separate cover - a catalogue of the Marin Memorial show now at the Pine Arts Museum in Boston. While the majority of these pictures were borrowed from museums and private collectors, if you will indicate, by number, the type you respond to most, we shall then be glad to forward several photographs and detailed information. Incidentally, those listed as "Downtown Callery" are available for sale.

Sincerely yours,

Mr. Paul Sachs Widener Library - Room F Cambridge 38, Massachusetts

Dear Mr. Bachs:

I am so embarrassed that I did not write you sooner in acknowledgement of the delightful booklet you sent me.

I appreciated it immensely and found it both charming and educational.

Many thanks, and best regards.

Sincerely yours,

EGH : mh

Mr. E. P. Richardson Detroit Art Institute Detroit, Michigan

Dear Mr. Richardson:

Georgia O'Keeffe is in town at present, and we discussed the material she has in Abiquiu which includes catalogues and clippings in connection with her work and in some instances in connection with An American Place and the other galleries headed by Steiglitz.

It occurred to me that you might be interested in obtaining this material for your archives. I doubt whether she would turn them over to you permanently, but I am sure that she will cooperate in having it microfilmed.

If this is among your projects, may I suggest that you write to her directly. She will be back in Abiquiu, New Mexico, in about two weeks - after her exhibition is up and launched. I do hope that you will see the collection of new paintings produced during the past five years by O'Keeffe and to be exhibited at this gallery from March 28 to April 23. It will be nice to see you again.

Sincerely yours,

EGH :mb

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



## AMERICAN HERITAGE

551 Fifth Avenue, New York 17, N.Y.

March 30, 1955

Miss Edith G. Halpert, Director The Downtown Gallery 32 E. 51st St. New York 22, N. Y.

Dear Miss Halpert:

In response to your recent letter, I deeply regret the inconvenience caused you by the extra bills you have received after payment was already sent to us.

Through a clerical error, your subscription was entered twice, once as paid and once as a charge. I have, at this time, adjusted the error and an sure that you will not receive any more bills.

Once again, please accept my apologies for this error.

Sincerely,

Richard V. Benson

Circulation Director

RVB:IC

## SYRACUSE UNIVERSITY

Warch 9, 1955

DEPARTMENT OF PHILOSOPHY

DR. RAYMOND F. PIPER
Professor of Philosophy, Emeritus
Syracuse University
1310 CONSTOCK AVENUE
SYRACUSE 5, N. Y., U. S. A.

Director of the Downtown Gallery:

Dear Sar:

I have at hand a letter from Georgia O'Keefe, dated March 5th in which she gives me permission to use in my book on COSMIC ART her work called HEAD WITH PINE POINSETTAS. It is an ail 30 x 40 Wohnes, and I believe you have access to the negative "aker 10/5036. Would you be willing please to supply me with a large glossy print of this work in the near future?

Very gratefully yours,

Raymond J. Piper

4887

respectively are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the obte of sale.

cherobers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES

#### JOSEPH E. GOLD

BUITE 1301 FINANCE BUILDING 1428 SOUTH PENN SQUARE PHILADELPHIA 3

ARTHUR SILVERMAN

Rittenhouse 6-310b

March 16, 1955

Mrs. Edith Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I have your letter of March 14th.

Everything is perfectly all right and we are very happy with our most recent acquisitions.

TOSEPH E. GOLD

Sincerely yours

JEG:LT

200

1596

Mr. Robert Schuyler Tompkins Sheffield, Massachusetts

Dear Mr. Tompkinst

I am enclosing a check in payment of one snipe decoy and am returning the box containing the balance.

While these are very interesting, they are rather small and unimpressive from a collectors point of view, but I am keeping one as a record for the gallery.

I am grateful to you for keeping me in mind.

Sincerely yours,

EGH:mh

35036

Mr. David Owinn Pennbrook Milk Farm 500 South 27th Street Philadelphia 46, Pennsylvania

Dear David:

This is to acknowledge the receipt of the Stuart Davis. It certainly would have been a mistake to retain it unless you are both very enthusiastic about it.

Indeed I should love to come out to see you in "comfort" at the museum and the next time I plan to be in Philadel-phia, I shall certainly communicate with you far enough in advance to make a special appointment at your conventence. I know that I would enjoy seeing your collection and would learn a great deal.

I would also like to see a great Kuntyoshi in Philadelphia but it is completely impossible for me to make any reduction in the price in spite of my intense desire to cooperate with you and to prove to Joe that I am a good scout. Perhaps we will be fortunate enough to repurchase a smaller and less expensive example of Kuniyoshi's work, in which event you "will be the first to know".

Come and see us soon.

Sincerely yours

RAID .

and they have been reneging too much on claims for damaged shipments

I personally intend proceeding with this claim and for that reason request that you have the necessary papers furnished to Since your insurance company is doing nothing further about the claim I see no reason way they cannot send the required papers to Mr. Doskow now.

I also do not see where you can say the matter nappened due to bad judgment on anyone's part, but frankly I believe I was a little too naive and the National Gallery was only too ready to take advan-I resent the run around we have been given in this claim, and it is not my idea to drop this claimest this point. I also see no reason why you should be bownered anymore once your insurance company furnishes Mr. Doskow with the necessary papers.

I am expecting to be in N.Y. on Transday and am bringing over several items that I believe you might be interested in.

Sincerely yours,

Mr. John S. Newberry, Jr., Detroit Institute of Arts Detroit, Michigan

Dear Mr. Newberry:

I am so sorry to have missed you once again.

John Marin mentioned that you would like to have the valuation of the painting by William Harnett entitled "The Enchanted Flute" based on the current market value.

In my opinion the retail price of this painting today would be in the neighborhood of \$5000. If there is any further information you require please let me know.

My best regards.

Sincerely yours

WALL .

Just called Laurence to check on what the price A stand but I know I changed the price which was 3,000 or 3,500 to 6,000 the last time I want own the list with John-

HAROLO W. RAMBUSCH VIGGO F. E. RAMBUSCH LEIF NEANDROSS MICHAEL W. McGARTHY EDWARD RAMBUSCH

#### RAMBUSCH

DECORATING COMPANY

40 WEST 13th ST., NEW YORK 11, N.Y.

DESIGNERS AND CRAFTSMEN

PAINTED DECORATION LIGHTING FIXTURES STAINED GLASS MARBLE WORK INTERIORS

March 18, 1955

The Downtown Gallery 32 East 51st Street New York 22, New York

Attention: Edith Gregor Halpert, Director

Gentlemen:

Regarding your letter of March 14, 1955, we have spoken with Mr. Stuart Davis, the mural painter, in reference to the problem of hanging his murals and beg to quote our findings.

TTEM ONE - Murals, three separate pieces of canvas, each section eleven feet long by eight feet high.

We would arrange to go to the artist's studio and roll up the canvas and truck to our shop, where we would build a wooden box and wrap mural canvas in waterproof paper for shipping, marking, etc. for shipping by Railway Express Company, and sending along a long-time experienced man to Iowa to prepare wall and hang mural at the site. Wall would be painted in lead and oil paint. Mural would be hung in demar varnish and white lead using one half of a pound of white lead per square foot of canvas.

Price for above listed work -

We respectfully request our usual terms of payment on painting and decorating work; namely, twenty (20%) percent when work is started at the site, and progress payments every month up to eighty-five (85%) percent of the value of the completed work, and the balance upon the satisfactory completion of our work.

During progress of the work we will carry the following insurances: Workmen's Compensation Insurance covering our employees; Public Liability Insurance with limits of \$100,000 and \$500,000 against personal injuries or death arising out of our operations; and Property Damage Insurance with limits of \$25,000. Owner shall carry insurance against fire or any other loss.

NOTE: — We know of no large panel or new materials which will not warp, etc.

If you can supply panels we would hang the canvas here in N.Y.C. and
then there would be the saving of hotel expenses, railroad, traveling time, etc.
Not knowing the value of these murals or what present insurance policy is being
carried for fire, theft, etc. in transporting, this would have to be carried by
you or the artist.

Respectfully submitted,

Accepted for: DOWNTOW GALLERY

NEW YORK CITY.

RAMBUSCH DECOMATING COMPANY

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researchers are responsible for obtaining written permission researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

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## WESTERN UNION

DL=Oppletter,
NL=Night Letter.

LT=International

W. P. MARSHALL. PRINCENT

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NA209 PD=TDDE BLOOMFTELD HILLS MICH 11 331PME= MRS EDITH HALPERT, DOWNTOWN GALLERY: =32 EAST 51 ST=

AWAITING LETTER WITH PRELIMINARY COST FIGURE AND TIME ON STEWART DAVIS DESIGN FOR & M MURAL ALSO THE PUBLICITY MATERIAL YOU PROMISED TO SEND.

EERO SAARINEN=

Publicity restered contained in roll

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

researchers are responsible for obtaining written permission from both artist and perchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dice - Pres. Straces - Frank Co ROBERT DAVID STRAUS Hometen

March 28, 1955

#### Dear Edith:

I'm sorry that I was unable to get back to see you when last in New York, but two days in the city is certainly insufficient. Your invitation to the O'Keefe opening sounds very enticing. Someday I would like to own one of her pictures. Carol and I have just spent a week in Mexico City, so any more trips at this time are out of the question.

Benedicte Pesle, the neice of my very good friend Jaen De Meil, is going to be the bearer of this letter. Miss Pesle is connected with a fine book store in Paris and is also interested in the selling of fine drawings and prints. Miss Pesle's idea was to market prints of leading contemporary artists, which in the past has not been done in Paris. Both she and I realize that the person who can give her best advise is you. Also we both realize that you handle many of the top American artists. I have always heard that very few of the good contemporary American artists have been exposed to the people of France. This is a great omission and an undertaking like the above should do much to give the French a better understanding of what we are doing in art and also open a new market for the sale of the work of American artists.

I was very much impressed with Miss Pesle's ideas. Because of the latter as well as my close friendship with Jaen De Meil, I would deeply appreciate your extending every courtesy to Miss Pesle.

Best regards,

But Straus

Miss Edith Halpert Downtown Gallery 32 East 51st Street New York, New York

RDS:ms

Mr. Leslie Cheek, Jr., Director Virginia Kuseum of Fine Arts Boulevard and Grove Avenue Michaond 20, Virginia

Dear Mr. Cheekt

Thank you for your letter.

As Zorach was leaving for Virginia the following day, we thought it solvieable to have him take the photographs along - which you have no doubt seen by this time. I hope that you and Dr. Higgins will find something suitable for the purpose.

It was very thoughtful of you to send the clippings to us. We always like to have all the available material as a complete file is retained by us.

Incidentally, Maxim Marclik was here after his stay in Richmond and spoke at great length about his visit. When leaving he suggested that I write to you to find out how, "Re went over". It would be smusing to get a report.

I do hope that you will come in to say hello when you are in New York.

Sincerely yours.

EGH: mb

iving, it can be assumed that the information

MILWAUERE ART INSTITUTE . 758-772 NORTH JEFFERSON STREET . MILWAUERE Z. WISCONSIN

March 23, 1955

Miss Edith Gregor Halpert, Dir. The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Miss Halpert:

We have your letter of March 10th, addressed to Mrs. Donovan, and in the absence of our Director and Mrs. Donovan from the office we take the liberty of replying to same.

We note you sold the Sheeler painting "Mid-West" to the Walker Art Center and that it will not be available for our exhibition. We have made this notation in our records.

Thank you for sending the photographs of other paintings selected. These will be presented to our Exhibition Committee the next time they meet and we will advise you of their selection.

We realize, as you stated in your letter, that our choices would be subject to any sales you would make between now and the opening of our show and that we might have to make a second choice in case of a sale.

Thank you for your interest and cooperation. You will hear from Mrs. Donovan shortly after our next Exhibition Committee Meeting.

Sincerely,

Muriel Anderson,

Seciy. to Mrs. Pohl

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a responsible search whether an artist or rehaser is living, it can be assumed that the information sy be published 60 years after the date of sale.

Regrets that she was land with kind withing of

## FRANK A. LAVATY

Artists Representative

39 EAST 51 STREET - NEW YORK 22, N. Y. . PL 8-1863

Treday - 3/23/07

Dear num Halpert

Thurk you so much for your moitation.

I may be able to attend, but in the past all

the previews unfortundly fall on monday. Thata

my day off!

Ill try to make it, thould you again

Very taity your

Tuank Lantes

7.5.

Detell love my zerbe:

#### UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIPORNIA

Department of Art

March 21, 1955

Mrs. Mith Gregor Halpert Director, The Downtown Gallery 32 East 51st Street New York 22, New York

This is self-appointed high priest to self-appointed high priestess, Roger, over:

The news broke as you say, although Time and Art News respected our own privacy. Mac Helm is very happy.

I shall respect your needs and have made arrangements for the overrum of color plates for the donors. You might be interested to know that I am being stuck \$580 for it -- a sum which would certainly have been absorbed in the price of the catalogue if I had been sharper and less busy. Well, I should have accepted gratefully in any case.

I have also made arrangements to hold out Mrs. Levy's painting. It will not be sent to Washington. I am writing her to see where and when she wants it. It should go from Boston to the Vineyard at a later date, I assume. You might check on this since people do not always answer immediately.

Also, I am not requesting THE TEMPEST from the Hirshhorns. There are plenty of pictures, they are making two loans, and we must ask for extensions. Let us be reasonable.

Ever yours,

Prederick S. Wight

Director of the Art Galleries

TSW:do

Dr. A. D. Alsenberg 910 Tyson Street Baltimore 1, Maryland

Dear Dr. Alsenberg:

This is to acknowledge the return of the two watercolors by John Marin.

Just to make sure that there has been no slipup in the packing, I want to make certain that you are retaining for further consideration the third picture in the group, entitled "Sullivan Hancock Bridge Looking Toward Schoodio Mountain".

Won't you please let me know. Thank you for your cooperation.

Sincerely yours,

EOH : zh

rior to publishing information regarding sales transactions, escarciners are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information hay be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information many be published 60 years after the date of sale.

#### ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

SAMUEL 1. ROSERMAN GODFREY GOLDMARK RALFH F. COLIN SYDNEY M. KAYE WALTER J. PETSCHEK MAX FREUND AMBROSE DOSKOW SEYMOUR D. LEWIS

MURRAY HILL 8-7800

March 3, 1955

Mr. Robert Carlen 323 South 16th Street Philadelphia 3, Pennsylvania

Dear Bob:

Please forgive me for the delay in getting to work on your claim for the damage to the Harnett painting. I have been simply swamped with work.

The claim presents real difficulties in two respects. One is the strictly legal problem as to who is liable and how we can get the National Callery and Railway Express to fight that issue out between them. I am having this checked.

The other problem, on which you will have to get me the evidence, is that of proving the amount of damage. I understand that the picture has been sold at a price higher than that which you paid for it. We are faced with the necessity of proving that the actual market value in an undamaged condition was higher than the price for which it was sold. What I need is proof (1) of the value before the damage and (2) of the sale price. The first of these items can be established by expert testimony, and I think that you ought to see whether you can get statements from leading authorities as to the value they would place on the picture prior to the damage. To establish the second, we need a copy of the bill of sale or other proof as to the price for which the picture was sold after having been repaired.

There may be an additional minor item of damage in the cost of the repair. That, too, should be established by some documentary evidence.

I cannot commence legal proceedings until I have the evidence described above.

Sincerely,

WEST DALE STREET COLORADO SPRINGS, COLORADO

March 29, 1955

Miss Edith Halpert The Downtown Gallery 32 East 51st Street New York, N.Y.

James B. Byrnes, Director

Dear Edith:

I am enclosing a copy of our annual report which has the handsome "Rooster" on the cover. You will note that last year was a banner year for gifts and that a large group of the donors, like yourself, remain anonymous. Incidentally, the rooster weathervane has a key exhibition spot at the entrance to the Fine Arts Center and provides a great deal of interest for the visitors and theschool groups.

I do not know when I will get to New York but in all probability will attend the museum meetings in Washington in early June. I strongly suspect that by that time you will be off in the wilds of New England enjoying a summer vacation. However, if you are in town, I will call you and we will get together to break a "moon strip" and have a drink.

My warmest thanks for your help. Barbara joins me in regards.

As ever,

JBB;ce Enclosure ٠

osearchers are responsible for obtaining written permission from both artist and purchaser involved. If it earned be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information gay be published 60 years after the date of sale.

March 22, 1955

Mr. William Lane Standard Pyroxoloid Corp. Leominster, Massachusetts

Dear Bill:

Several days ago I received a letter from Fred Wight, from which I am quoting:

"Thank you and Bill for bringing me east. It was a generous thought indeed. The round-trip, coach ticket to Boston and home via Fort Worth was \$231.15. This is tax exempt as it has been paid by the University out of my Marin account. The check should therefore be drawn to the University (but send it to me) regardless of whether the donors want a deduction. If Bill wants to take the deduction, either you or he have only to let me know."

Since we have no need for a tax deduction, it occurred to me that you might want to pay the entire sum and have us reimburse you. If not, I shall send half the amount directly to Fred immediately. Incidentally, I would be willing to increase this amount somewhat, as the hotel bill in Boston and incidentals were not included in the figure he mentioned, but he did make some reference to that in his conversation. Use your judgment and let me know your decision.

Our friend, Georgia O'Keeffe, finally landed and so did the pictures. The exhibition will open on March 29 officially, but we will do the hanging on Sunday, the 27th. There are some exciting new canvases and if you are interested, I would suggest that you come in earlier to look them over. While she is here I think we could make a very good deal with her on a small group. You did not seem very en thusiastic last time, but I am merely mentioning the matter in the event that you are tempted again. In any event, I hope this brings you to town.

My best regards.

Sincerely yours,

EGH: mb

### RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island



Museum of Art

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your very kind letter with the good news about a Ben Shahn, the photograph of which I am returning for a number of reasons - and wisely so, I think - our exhibition in celebration of the Jewish tercentenary, which is now called THE HOUSE OF GOD, is to be concerned solely with Jewish religious live and the buildings which house it. Therefore, much though I should like to include this work by Mr. Shahn, it simply does not fit.

Thank you for all your help in the matter.

Faithfully yours,

John Maxon DIRECTOR

JM/bmd

11 March 1955

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be problished 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rem both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

16 A. Taul 2 Min 3.19.55

Dear mrs. Kalpert.

Thank you for the letters. I will sell the whale weatherwome and will ship it to you soon as the weather gets better in a week or two. The airial mast is over 40 feet high and we still have ice and snow. The mast itself is topped by three brass crowns the symbol of Sweden and the whale vits about two feet under them. So the operation Whale has to be exceeded very carefully.

Charles Fifersen

322 Isvine are. A. Taul 2 Minn.

# University of Minnesota The University Gallest Minneapolis 16 March 24, 1955

OFFICE OF THE DEEDCTOR

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter of March 22. We have written Mrs. Paepcke and will let you know her reply as soon as her wirs reaches us. We are very much interested in the wrought iron weather vane from the church near Syracuse. It is a unique example and the first that we have run across in our searching. You could arrange to have Budworth or Berkeley pack and ship it to us at once. It is too late now to consider adding more paintings to the show and as a matter of fact, that section is already well covered.

Again, thank you for your cooperation.

Sincerely,

Montfort Dunn Acting Director

worthand

Mar. Mil.

enc.

elter fine i moulive chiefety serious one on a untile menocon star de moulive de moulive

Mr. W. H. Fernell of Decisions I inflifted he conformed order and I Last 54 Street Seal as a restrict of no adjusted you have a conformation New York, New York gain the sedes the of files and the second of the sec

and to descent descent of the

Dear Ping;

As you probably know, there are several surveys ourrent in connection with contemporary art, including an analysis of the market for living painters and soulptors and gravers, the function of the museum and the dealer in this connection and others pertaining to various associated ... problems. The Rockefeller Foundation is paying for one survey conducted by Dr. Bernard Heyers of CCNY, the American Federation of Arts (through an anonymous foundstion) is conducting a survey of the muscums and Dr. Paul Magee, Dean witche Division of General Laugation of New York University, is working on another, Thus, there is reason to suspect that the situation warrants some activity.

It is reasonable to supose that with the aid of the Univac employed at C.C.N.Y. some statistics and conclusions will result. However, in addition to the problems sited, the most urgent one, in my opinion, deals with the dissemination of art propaganda by way of exhibitions both here and abroad. The situation at the moment has reached a point where this is practically impossible. Museum of Modern Art, the American Federation of Arts and individual museums, various organizations, etc., are in the process of organizing shows of nonexistent pictures. For instance, we have been requested to supply about 250 paintings by Ben Shahn within a period of six months. Aside from the fact that he is not productive, there are not that many Shahn paintings extant and available under any oircumstances. This is merely one instance.

Since 1932, when I wrote to Mr. F. A. Whiting, then president of the American Federation of Art, located in Washington, D.C., I have been communicating with various individuals and organizations to take cognizance of the fact that some central organization must be in contral of the growing number of exhibitions, and at this point where we are supplying not only a huge number of museums and related organizations in this country but are asked to fill requests from Italy, Holland, Belgium, France, Japan, India and twenty other foreign nations, the

Miss Helen G. McCormack, Director Gibbes Art Gallery Carolina Art Association Charleston, South Carolina

Dear Miss McCormack:

Since I did not have an opportunity to write you earlier, I assume that you realise that it was satisfactory for you to keep the show on through March 9th.

I am very pleased that the show has been so enthusiastically received and am grateful to you for sending us the collection of clippings.

In reference to the slides, I would suggest that you write to Georgia O'Keeffe directly. Her address is Abiquiu, New Mexico.

Sincerely yours

BUH!

rior to publishing information regarding sales transactions, escarohers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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March 25

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purphaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is frying, it can be assumed that the information many be published 60 years after the date of sale.

arlen

March 15, 1955.

Dear Edith:

Thank you for your latter of the 14th.

I can readily understand your feeling about the claim re: the Harnett after all the work your insurance company put in to no awail. My only regret is that we allowed this metter to drag out as long as it has for we should have proceeded legally long before this date and not have been so patient and so naive as to believe they would feel the fairness of the claim and attempt to make some settlement.

The fact that the painting sold for the price it actually did I feel has no bearing on the validity of the claim and I see no reason to allow the Railway Express to charge the tariff they do for shipping and insurance and then feel no responsibility. I have spoken to others who have had similiar experience with the Railway Express Co. (over)

## UNIVERSITY OF MIAMI CORAL GABLES 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, Director

March 19, 1955

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I have not forgotten about our exhibition in June. I am coming to New York and will be there on Monday, Tuesday and Wednesday, March 28th to 30th, and I want to sit down and talk with you about this. There have been all kinds of problems which I have had to iron out in order to clear away the space; it is now all clear and we can go shead.

Look forward to seeing you,

Sincerely yours,

Allan McNab Director

AMCN:elf

carchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be abblished after a reasonable search whether an artist or reluser is living, it can be assumed that the information by be published 60 years after the date of sale.

Segle

### The Metropolitan Museum of Art

Moret 10, 1955

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(Carved wood sculpture, 56 in. high) 7500.00

Lach 3, 1955 BOSTON 15 DEPARTMENT OF PRINTS 32 East 51 St. Zew John 22, 9.4. Den Jus. Thefut: -Our register produced a price lest this marring. At would appear you are letter organized than we! Could you give us a refusal on the 2 Lauin etchings Snokelyn Bridge, 1913 (upright) and the Woolwalk Bldg., 1913, loth included in the Eskelit! We hope to find an argel or two in the next few weeks.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.



# STANDARD PYROXOLOID CORPORATION

MANUFACTURERS AND FABRICATORS OF PLASFICS SINCE 1807

SHEETING - DRESSING COMBS - FINE COMBS - MIRRORS - BRUSHES - TOILET ARTICLES - HAIR ORNAMENTS - MOULDED PLASTICS

LEOMINSTER, MASS.

March 29, 1955

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York, 22, N.Y.

Dear Edith:

I have sent Fred a check for three hundred dollars which I trust will be sufficient to cover the most of his expenses. You owe me one hundred and fifty dollars for which you will one day reimburse me with three or four hundred dollars worth of paintings.

I am serry that I can't make the O'Keeffe opening but will not fail to see the Show while it is up.

I recently received a request from a Mr. Kyle R. Morris, 21 Perry Street, New York in reference to reproducing Sheeler's <u>Lumenburg</u> in conjunction with a color slide project which he has under way. No doubt you know something about it already, however I enclose the subject matter which he sent me. What are your views on this?

If you are finished with the material I sent you concerning Roland Hayes will you return it to me at your convenience. He is in fine fettle and working hard. He next appears on April lith at the Gardner Museum under the suspices of the South End Music Association.

Sincerely

William H. Lane

IBE STANDARD WHL: RPM

Miss Anne K. Donovan Exhibition Assitant Milwaukes Art Institute 758 North Jefferson Street Milwaukes 2. Wisconsin

Dear Miss Donovan:

Simultaneously with the receipt of your letter, we have sold the Sheeler painting "Mid-West" to the Walker Art Center, and this too will not be available for your exhibition. However, since you so desire, I am sending you photographs of the other paintings selected, again subject to what may occur in the interim. A bill for these is enclosed.

We can possibly make substitutions, but I still feel that it would be a great mistake to start publishing the catalogue too far in advance, or until the exhibits may be assured, either by us or by the new owners. Please let me know how you feel about this matter, as we are very eager to cooperate with you in every way possible.

Sincerely yours

FORD

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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CHOILE CAN

VIRGINIA MUSEUM OF FINE ARTS FOULEYARD AND SROVE AVE. RICHKOND, 20

15 March 1955

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

As you know, we are all looking forward tremendously to the arrival of William Zorach this Friday, as a member of the Jury for our Virginia Artists exhibition.

At the time of Mr. Zorach's visit a good friend of ours, Dr. William Higgins, Jr., hopes to have an opportunity to speak with Mr. Zorach about his desire for an appropriate sculpture for the garden pool of his office here in Richmond. Dr. Higgins, together with two other physicians, has recently moved into a most handsome office structure which they had built in a suburban area of our city.

It is my feeling that a suitable sculpture for this pool should stand approximately three feet high, or possibly more. If it would be possible for you to send us by return mail photographs of Mr. Zorach's work, together with prices, which you believe Dr. Higgins might wish to consider, he could then talk further about the matter with Mr. Zorach this week end. We shall, of course, be glad to see that any photographs are promptly returned to you.

Enclosed herewith are two clippings from our local paper telling of Mr. Zorach's coming and of the exhibition of his work here at the Museum. We are, indeed, happy to have such a fine selection of his sculpture on view for Virginians to enjoy.

Sincerely,

Leslie Cheek, Jr. Director

M. K m

Mrs. Edith Gregor Halpert New York City

Dear madam:

after reading the story of weather vanes in Timel Sept 37. I would like to inquire about one that I have, it depicts a whale. I can tell the story about it. In the late 665 two brothers Noyes came from Old Lyme Com. and established a wholsale Drug to. In the early 700 one of these built a quite large house with stables and on top of the hay laft he fast up this weather vante. The house was town down 1928. I got the vane and put it up on my airial mast where it been ever since.

The pattern maker that made the horse in the magazine must be the same one that made the whale, the tail has the same graceful curves as the horses Legs. I am taking

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it carnot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NAME: "

George D. O'Brien

BORN: Hanford, Calif., Jan 29, 1927

ADDRESS:

356 East 57th St., New York 22, N.Y. TEL: PL 3-1479

EDUCATION:

9/34 - 6/42 St. Joseph's Academy, Berkeley, Calif. 9/42 - 6/45 A To Zed School, Berkeley, Calif.

2/48 - 6/51 Univ. of Calif., Berkeley, Calif. Received B.A. degree in English 1951

1 Semester at Univ. of Florence, Florence, Italy

SERVICE:

3/46 - 12/47 Trained in Infantry, transferred to Ordnance. Spent one year in Ordnance Company in Japan. Was T/3 Sgt. upon discharge.

BUSINESS EXPERIENCE:

6/48 - 6/51 Radio Reports, Inc., Berkeley, Calif. Monitored Redio Programs for a radio "clipping" service. As job was only part-time I left it when I graduated from College.

6/51 - 2/53 American President Lines, Ltd., 311 Calif. St., San Francisco, Calif. Executive trainee. Spent 8 months training in S.F. office of Line and then spent I year as part of training program as a Purser on a liner to the Crient. Ship called at Honolulu, Japan, Philippines, and Hong Kong. Left job because of opportunity to study and travel in Europe.

2/54 - 9/54 - Museum of Modern Art, 11 West 53rd St., New York, N.Y. Worked in Publication Department as a general assistant. Left job because of lack of advancement.

11/54 - 2/55 Jack Segasture, Theatrical Producer, 227 East 57th St., New York, N.Y. Job is that of assistant. Would like to leave as job was not taken on a permanent basis, and is not in a field I would like to remain in.

While in College I worked on the College Newspaper, and its Literary Magazine. My minor was in Art History. In Europe I took courses at the Univ. of Florence in Art History, Literature, and Italian, and also did research work and typing for an author preparing a book on Tuscan Painting. While in Europe I visited England, France, Spain Switzerland and North Africa. I have a knowledge of French, Italian, and Spanish. I can type and also take shorthand.

### REFERENCES:

George Dix 820 Fifth Ave. New York, N.Y. Wm. K. Rose Vassar College Poughkeepsie, N.Y. Mrs. Edna Lewis 555 Madison Ave. New York, N.Y.

Mr. Joseph E. Gold Suite 1301 Finance Building 1428 Bouth Penn Square Philadelphia 2, Pennsylvania

Dear Mr. Gold:

Under separate cover we are sending you a package of screw-eyes and wire for the three pictures which we shipped to you. Unfortunately, it is impossible to wire the paintings as we have found (and all the packers have made a ruling to that effect) that it is dangerous to have the screw-eyes extend, as in several instances the adjoining picture glass was broken in transit or the canvas was cut. I am sorry that we did not mention this during your visit, but the wire is automatically removed and we thought nothing of it.

As I wrote you recently, neither John Marin, Jr., not I had any recollection of the Marin frame and your description did not correspond with the stock frame we have been using consistently on the small paintings. Evidently we had another framer attend to the picture you purchased previously. Since I did not hear from you, I took it for granted that you would accept the picture in the frame we had.

Also in the future we shall see that the shipments are made to your residence.

To counteract all the faux-pas we made, I am glad that you liked the Peininger frame, and hope that you are enjoying the paintings.

Sincerely yours,

EGH:mb

TOKTO, JAPAN

March 21, 1955

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York, New York

Dear Mrs. Halpert:

Thank you for your letter of March 5 and the enclosed photograph of Kuniyeshi's BICYCLE JUGGLER. Since I prefer to wait until a smaller painting is available, I did not cable you. We expect to move from Tokye to Seattle about May 1. Therefore, it may be possible for me to make a trip to New York in the very near future at which time I could talk to you personally about a small Kuniyoshi.

In regard to the catalogues of the Kuniyoshi memorial exhibition, if you would send to me the name of the person to whom you placed the erder, I could make arrangements to find out exactly when the catalogues will be shipped. It sometimes pays to pred the people along over here, as they have a habit of letting some business matter, remain unattended for a year or two. When you say the East may be more "relaxed" that the West, you are being very kind, indeed. It all reminds me of the recent difficulty with one of the newspapers in Tokyo—the newsbey was making his deliveries two and three days late. Neither the newspaper nor the delivery boy could understand what all the fuse was about—I get the newspapers eventually, didn't I?

Anyway, I will be glad to look into the undelivered catalogues in a decent manner so that no one will lose face.

With very best regards, I am,

Very truly yours,

John Denman 9 Hashibacho Nakano-ku Tokyo, Japan

AIR \*

March 22, 1955

Mr. R. F. Windfohr Nash, Windfohr and Brown 1107 Continental Life Building Fort Worth, Texas

Dear Mr. Windfohr:

Thank you for your letter. I am sending this on to the Railway Express Agency, together with the estimate for repair and hope that it will not take years to obtain results. May I suggest that you also turn the matter over to your own broker who can follow through much more effectively and will speed results considerably.

May I also ask whether you have had time to consider the Dove painting, which is about to be borrowed for a few days for color reproduction, to appear in a forth-coming book on American Art, edited by John I. H. Baur of the Whitney Nuseum.

My best regards.

Sincerely yours,

EGH:mh

Mrs. Adelyn D. Breeskin, Director Baltimore Muscum of Art Vyman Drive Baltimore 18, Maryland

bear Mrs. Breeskin:

We are returning the Kuniyoshi painting in oil, "Mr. Ace", and I want to express my deep appreciation for your generosity in lending it to us for the exhibition - which as you know has been a great success.

Sincerely yours,

ECH: wh

esearchers are responsible for obtaining written permission cam both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

# VALLEY ROAD DAKLAND, N. J.

March 4, 1955

Dear Mrs. Halpert:

Could you add to the photos which you are sending me a glosssy print of Ben's consol of wire market-baskets, with information as to exactly where it is located, and also a glossy of a good and typical Stuart Davis abstraction. I'll leave the choice of the latter to you.

Thanks a lot.

Very sincerely,

seu Ro cen

Selden Rodman

SCHOOL OF FIRE ARTS

March 1, 1955

Dear Mr. Shahn,

On behalf of the Art Collections Committee of Washington University we wish to extend to you an invitation to exhibit one of your prints at our forthcoming International Invitational Print Exhibition to be held in our galleries from November 2nd through November 23rd, 1955.

Washington University is extending a similar invitation to artists who we believe are in the front rank of creative print-makers in the world, today. It is hoped that we might continue and extend this exhibition into a re-occurring biennial.

## As for specific details:

- 1) All printing techniques EXCEPT MONOTYPE acceptable;
- 2) Only one print to be submitted by each artist;
- All prints submitted by artists living in the United States are to be matted;
   and by artists not in the United States to be sent unmatted;
- Return postage (or express) and insurance for the works while in the hands of Washington University to be paid for by the University;
- 5) Unless otherwise stated in a letter from the artist to the University it will be assumed that the University has permission to reproduce the work of art in a catalogue to be made for the exhibition;
- 6) The exhibitor must respond by letter to the University by May 9,1955, whether or not he will submit a print to the exhibition;
- 7) All works must be received at Washington University,

c/o Mr. D. K. Haworth, Givens Hall, 115, St. Louis 5, Missouri by October 3, 1955.

As a result of the exhibition the University will purchase not fewer than six prints, such works to be then made a part of Washington University's permanent collection of art.

The University will act as agent for any sales resulting from the exhibition and will exact a ten per-cent commission for any such sales.

We hope that you will accept our invitation to exhibit one of your prints in the first International Invitational Print Exhibition to be held in St. Louis.

Sincerely yours,

Fred Becker Werner Drewes Charles Quest From to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# Prior to publishing information regarding seles transactions, researchers are responsible for obtaining written permission from both artist and practises involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE MINNEAPOLIS INSTITUTE OF ARTS

# 201 BAST TWENTY-FOURTH STREET - BRIDGEPORT 4256 MINNEAPOLIS 4, MINNESOTA

15 March 1955

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I am writing to ask if you have any more impressions of Ben Shahn's "Silent Music and, if so, at what price.

I should also like to know if he has made any serigraphs of "Triple Dip". I do not recall seeing any, but my sister-in-law is under the impression that he has. Again, I should like to know about availability and price.

Phyllis saw Ben's show on the last day, and was sorry to miss you.

Very sincerely,

Richard S. Davis

RSDter

Mr. William Lane Standard Pyroxoloid Corp. Leomineter, Massachusetts

Dear Mr. Lane:

I have checked the attached bill with Mrs. Halpert, who recalls no arrangement for Mrs. Spencer to pay for the frame and, as indicated on the bill from Heydenryk, was to have been charged to your account. However, if you remember any other arrangements, I am sure that she will abide by your decision.

Please let me know.

Sincerely yours,

LArph enc. risearchers are responsible for obtaining written permission from both ertist and purchaser involved. If it cannot be established after a reasonable search whether an urtist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

y be published 60 years after chasser is living. blished after a reasonable search whether an artist or had the miscrantion If it cannot be

10

Mrs. Robert D. Straus American Collectors Exhibit Contemporary Arts Museum 6945 Old Main Street Road Houston, Texas

Dear Carol:

Since the Kuniyoshi was delivered to us by a Boston truck, it was not crated and we have therefore advised Budworth to pick up the painting for shipment with the other material assembled for your show. Photographs of all three will be sent to you very shortly - as soon as the photographer delivers the prints to us.

Obviously the show is completely organized by this time and from all I've heard from the prospective lenders, has been handled with unusual efficiency. Congratulations.

I hope the exhibition is a great success and that you will favor we with a cotalogue.

Sincerely yours,

EGH: mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable rearch whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

THE FUND FOR THE REPUBLIC, INC 1 EAST \$4TH STREET NEW YORK \$2, N. Y.

PLAZA 1-3170

March 23, 1955

Miss Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Edith:

I discover that I have no ideas that are worthwhile about the Exhibition Pool described in your letter. I just don't know enough about the field to make any intelligent sounds.

I think in any case your letter was probably sent to me with a notion that I had some slight connection with The Ford Foundation. This is not so. This Fund has no connection whatever with the Foundation and indeed we take considerable trouble to remain at arm's length. If you are in fact aiming at the Foundation the right person to get in touch with there would be James Laughlin, who runs Intercultural Publications.

I am returning the rest of your files together with my apologies that I can't be of some use to you.

Sincerely,

W. H. Fepry

rior to publishing information regarding sales transactions, escurchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information pay be published 60 years after the date of sale.

Bear murs. Halprin; not egiptega quesar C not writting much soover dan theo. I feer very early gerenaans tues . In tuesdo taken up every second-wery free Saturday was always filled 1 how I am going to frinniged, nostason no so april to the 17th, Dam was boing to be available the week-end of the 10th. a sstan ou tost taspons a - show sof the made greferance who midde of the bearing - but to be conservent, De fine! D'A labe to ment

Yr. Eero Saarinen Bloomfield Hills Yichigen

Dear Bero:

I hope that you were impressed with the speed in which the material was assembled for you, and that it reached you the following day. I also hope that what we could photostat was chosen to your satisfaction.

The letter which I am enclosing is self explanatory. As soon as Sheldon Keck replies, the information will be forwarded to you.

As I advised you, two museums are very enthusiastic about a one-man show of Stuart Davis' work executed since his retrospective exhibition at the Museum of Modern Art, and are particularly eager to include (sight unseen) the drawing, the cartoon and the original murals now in preparation. Confidentially, the museums are: The Walker Art Center in Minneapolis and the Whitney Museum in New York, both of which are prepared to devote a great deal of space to the exhibition and to the dramatic presentation of the murals. Naturally this cannot be accomplished unless the mural panels are detachable, and this can be accomplished only if it can be arranged to mount each of the three canvases, approximately 8 x 11 feet, on light weight panels which in turn can be attached to the wall, and can be detached without too much effort.

Aside from the publicity value of this showing -- no doubt first in Iowa -- and subsequently in the two important institutions, the actual value of the paintings will be greatly enhanced. Since we have a signed contract, this is not an effort to get an increased price, but based on the prices we have received in the past three years from major museums in the country, the sum total of three paintings will far exceed the final value of a permanently affixed canvas on a wall. We have received \$7500 for each of the two largest pictures painted in 1954; One was 45 x 56 inches and the other 45 x 60 inches. Thus, you can calculate the potential value of three separate paintings more than three times the size. Therefore, even if there is an additional cost in mounting the paintings on panels and shipping them in huge crates versus to mounting the canvas on the wall, it would appear to be a wise business venture.

What do you think? Of course there is no need to make an immediate decistion since the painting in progress will not be affected aesthetically either way.

My affectionate regards to Aline.

Sincerely yours

30×13 8-10 M

150 mic.

EMHLa

SYNOPSIS OF A BOOK ABOUT THE INSIDE WORKINGS OF AN ART GALLERY-NAMELY, THE DOWNTOWN GALLERY, ITS DIRECTOR, EDITH HALPERT, AND A
NUMBER OF THE ARTISTS WHO ARE CONNECTED WITH THE GALLERY: KUNIYOSHI,
JOHN MARIN, CHARLES SHEELER, WILLIAM ZORACH, ARTHUR DOVE, STUART
DAVIS, GEORGIA O'KEEFE AND BEN SHAHN.

The other day on 57th street I met a painter who asked me "What is the biggest threat to the art world?" I thought the answer to that was the painters from California, but he said, "No. Women dealers." And its true that in the past few seasons more galleries are being opened by women. Every second housewife who steps into a gallery thinks that if only she did not have to cook, shop and clean that she too could run an art gallery, and it seems that every second disenchanted glamor girl is having her flirtation with art and is opening a gallery instead of making the grand tour or spending the winter on the Riviera.

Edith Halpert is one of the first women art dealers, a phenomenom almost unknown in Europe. For the past 29 years her Downtown Gallery has been a leader in the exhibition of native and contemporary art. Her career and that of the gallery has flowed along with the main currents of art from the crucial years that followed the Armory Show of 1913 through the advent of abstract-expressionism, two phases of this country's art history that mark out an area that is both distinctive and significant.

That the Downtown Gallery has survived and flourished during this period of depression, war and prosperity, in a field of enterprise that is fraught with short-lived failures, is due to the combination of her astute business practices and to her sense of dedication to the American artist. As to business practices, from the beginning she grasped the basic difference between art dealing in the U.S. and in Europe: abroad it is a merchandising enterprise and here it is strictly a matter of the dealer acting as an agent between the

Mr. Earl E. Harper, Director Iowa Memorial Union State University of Iowa Iowa City, Iowa

Dear Mr. Harper :

I am so glad that you are giving me sufficient notice to assemble a truly outstanding group of paintings for your show, to be held mid-June. I shall get busy immediately and you will receive a list and photographs well in advance of the May I deadline, so that you may eliminate and make suggestions.

My best regards.

Sincerely yours,

EOH: mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be inhibited after a reasonable search whether at artist or orchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

escepthers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 5, 1965

Hr. Edgar C. Schenck, Director Albright Art Gallery Buffalo 22, New York

Dear Edger:

Forgive me for being so slow on the trigger, but when I make telephone notes I can't read them the day after, and lose all connection.

However, I am sending you a photograph of a very important painting, which should fit in with your plan. The date is 1910. The painting belongs to John Marin, Jr., and is not for sale, but he will be very happy to lend it for the occasion - if you say so.

Cornell University in Ithaca, New York, has recently acquired a very early Dove which I have not seen, but which sounds most interesting from the description given me by Solomon, who I am sure, will be glad to send you a photograph if you so request.

My best regards.

Sincerely yours,

EGH: mh

Worland Blag - 1910

in C

Governor-General of India. How the statue ever got to this Tea Garden Grotto is not known, but according to the poet, the Grotto attracteds

Rich and poor, learned and illiterate,

To this gem in Leicestershire:

Gather from all parts of England;

Wend the youth and aged here;

'Twill repay the poorest pocket,

And the richest millionaire,

To imbibe the summer fragrance

Which perfuses its forest air.

Prior to publishing information regarding sales tracts cooks, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

researchers are responsible for obtaining written permission from both artist and purobaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Man Ine Plant. 1947. Oil on center, 24 1/4 x 32". Nr. George S. Fitch, 655 Park Avenue, New York

Eris Inderness. 1949. Oil on canves, 28 x 36". The Netropolites Museum of Art, Fifth Avenue and S2nd Street, New York

Above the Exponention, 1950. Oil on conver, 48 x 32".
Hr. William H. Lane, Stanford Pyromoloid Co., Leoninster, Massachusette

Man 2, 1955

Shatz Painting Co. 420 Lexington Avenue New York, New York

### Gentlemen:

At the suggestion of Mrs. Sheldon Keck, I am writing to you regarding a problem which has developed in connection with a mural now under execution.

The mural, by Stuart Davis, is being painted in three separate sections approximately 11 x 8 feet each - in oil paint on canvas. The original idea was to mount all three canvases directly on the wall with white lead. Subsequently an idea was evolved to apply each of these independent sections on a panel or some new material which would neither warp nor have an adverse chemical effect on the canvas. In turn all three panels would be fastened to the wall in such close proximity that there would be very little evidence of the division. The final installation will be in Iowa.

Will you please let me know whether you are equiped to handle a job of this type and if so, what are your recommendations and estimates of the cost involved.

I shall be grateful for your cooperation in the matter.

Sincerely yours,

E(H:mb

# CAROLINA ART ASSOCIATION DIBBES ART GALLERY CHARLESTON, S. C. March 2, 1955

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 St. New York 22, N. Y.

Dear Mrs. Halpert:

Would it be all right with you if we keep Miss O'Keeffe's pictures on exhibition through March 9. Two organizations are holding meetings here at the Gallery on the 7th and 9th, and we would like to have the pictures still on view for they will be seen by large groups of people. The insurance policy does not expire until the 20th; so we will take the pictures down and have them on their way not later than the 11th.

Thank you again for all your co-operation.

Sincerely,

Helen G. m. Commank

Helen G. McCormack, Director Gibbes Art Gallery

M/e

someone here who is building up a stide collection want to persis grapher the orkerites, but we won't give gramission without four authorization.

March 23, 1955

Mr. Will Freund, Chairman Exhibition Committee Stephene College Columbia, Missouri

Door Mr. Fround:

As no doubt the Berkeley Express Company has advised you, one of the paintings returned from your exhibition arrived badly damaged. I am referring to the Arthur G. Dove entitled "Evening Blue" priced at \$900.

Will you be good enough to report this immediately to your insurance broker.

Thank you for your courtesy.

Sincerely yours

BOH!

# PHILADELPHIA MUSEUM OF ART

TELEPHONE POPLAR 5-0500 PARKWAY AT PAIRMOUNT AVENUE PHILADELPHIA 30

March 16, 1955

Mrs. Edith Gregor Halpert Director, The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

Thanks so much for writing to Schniewind about sending the Stuart Davis here directly from Paris. I am sure the Board of Governors will be delighted with the whole thing.

Yes, let's discuss some day other painters. You are really very generous. I've just spoken to Marceau about it and we are both most grateful to you for your friendly efforts in our behalf.

With best wishes,

Sincerely,

Offord HENRY CLIFFORD

Curator of Paintings

122 Transpe Avenue Bawling Green, Ohio March 7, 1955

The Down Jawn Gallery new york City, new york Leuttemen:

I am pluming a calendar for 1956 many as ellustrations and which is available to american strongly public and private callections.

Lan not making finil choices, lawreng until I know that I can promise fruits of those works those sebeted one that permissions will be given for their reproduction in my publication.

Lam considering from your gallery Ben Palu, "Hunger:

of the available ? If so, what is its cost?

would permission be granted for publication in my calendar?

Hank you for your consideration of the above.

Very truly yours,

# THE MUSEUM OF MODERN ART IT TWENTY-FIFTH ANNIVERSARY NEW YORK 19

11 WEST 53rd STREET TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

March 2, 1955

Dear Edith:

At this late date the Providence Art Club wrote asking how much a Spencer show would cost them. I replied that our show was over and sent him the enclosed list of suggestions for a smaller show, from New York and vicinity, in case he wants to try to assemble it.

Sincerely,

Dorothy C. Miller

Curator of the Museum Collections

-to micen

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

DCM; 1h Encl Prior to publishing information regarding sales transactions, usesprehers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or nurchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. John C. Denman 9 Hashibacho Nekano-ku Tokyo, Japan

Dear Mr. Denman:

It was very kind of you to think of the booklet and I am looking forward to its receipt. Incidentally, we are still waiting for the large Kuniyoshi catalogue of the memorial exhibition. Sara Kuniyoshi and I sent individual checks for quantities of these, but I suppose it is more relaxed in the east than it is in the west.

I did not answer sooner as I had hoped to repurchase a small painting by Kuniyoshi, but the person asked an outrageous price - about five time what he had paid for it originally - therefore we had to pass it up. However, we have a very interesting late example of which I am sending you a photograph. We recently took this in in trade against a large canvas by the artist, and allowed a \$900. credit for the picture. All the other Kuniyoshi's in our possession are huge and range from \$3000. to \$7500. The painting, "I Wear a Mask" is no longer available. If you are interested in "Bicycle Juggler", would you be good enough to cable me on receipt of this letter and I shall hold it for your consideration. If not, I shall continue on the lookout and will let you know immediately if and when we succeed in purchasing a good example in small dimensions.

Incidentally, I must say that your exhibition really looked superb. Charles did a beautiful job of installation and the collection was most impressive. Of course you know that the show created tremendous interest.

My best regards to you and Mrs. Denman.

Sincerely yours,

EGH: mb

ed after a reasonable search whether an artist or ris living, it can be assumed that the information oblished 60 years after the date of sale.

7 March 1955

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Edith:

Thank you for your letter of February 2. The Stuart Davis is back and looks splendid. Could you give me Stuart's address so I could write to him directly and ask one or two questions about the development of the painting?

As to the Davis show, we are proceeding actively with the planning although we are not sure when we can swing it. If we could get the murals that would be terrific. I would also be interested in the Indiana mural. Please let me know what you find out from Saarinen.

Best wishes,

Sincerely yours,

H. H. Arnason

Director

HHA:em

Mr. Stephen Stone 941 Centre Street Newton Center, Massachusette

Dear Er. Stone:

We are returning the Kuniyoshi painting in oil crayon, "Sister Act", and I want to express my deep appreciation for your generosity in lending it to us for the exhibition - which as you know has been a great success.

Sincerely yours,

ECHi: mh